THE RECORD CONNOISSEUR'S MAGAZINE

THE AMERICAN MUSIC LOVER

Edited by PETER HUGH REED



JANUARY

1939

Articles by— PAUL ROSENFELD - C. B. LARRABEE - WARREN SCHOLL

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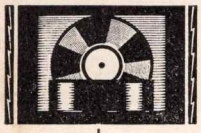
THE AMERICAN MUSIC LOVER
12 EAST 22nd STREET NEW YORK CITY


Kindest regards!
1937.

THE AMERICAN MUSIC LOVER

Volume IV, No. 9

JANUARY, 1939



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THE AMERICAN MUSIC LOVER, General Offices: 12 East 22nd Street, New York

• Peter Hugh Reed, Editor and Publisher; Nathan Broder and Philip Miller, Associate Editors; Paul Girard, Circulation Manager. • Published monthly on the first, The American Music Lover sells at twenty-five cents a copy in the U. S. A.; yearly subscription $2.50, in Canada and all foreign countries $3.00. Its contents are protected by copyright and may not be reprinted without permission in writing. No responsibility is assumed for unsolicited contributions; and in no case will they be returned unless accompanied by a stamped and self-addressed envelope. A month's notice is necessary in the change of an address. (Copyright 1939 by Peter Hugh Reed).

Inserts: Prominent Musical Personalities — Past and Present

No. 14 — LOTTE LEHMANN

(These pictures are for framing at the wish of the reader. They should be cut apart with a knife.)

THE PERMANENT BLOCH

PAUL ROSENFELD

MUSIC BY ERNEST BLOCH HAS BEEN recorded, but not his most stirring and significant work. True, we possess records of the *Violin Sonata*, of *Five Sketches in Sepia*, for pianoforte, and of the *Concerto Grosso*. And the *Sonata*, performed by Josef Gingold and Beryl Rubinstein, splendidly represents the composer's immensely dramatic manner of presenting his material, his characteristically obstinate rhythms and penetratingly sensuous style. The infinitely hesitating, dreamily indecisive *Sketches**, played by Harrison Potter, beautifully exhibit such almost persistent elements of Bloch's experience as his simultaneously soft, firm and glowing sonorities and tones like modelled bronze. And the *Concerto Grosso* sports a really brilliant, buoyant fugue. Yet none of these pieces, not even the immensely vigorous *Sonata*, fully represents Bloch's genius. One must turn to such a powerful and sumptuous work as his *Piano Quintet* (recorded by Alfredo Casella and Pro Arte Quartet); and, above all, to the compositions comprised in his "Jewish" cycle — the product of the years from 1912 to 1916.

It is odd that there exist no phonographic recordings of the resplendent compositions for orchestra, orchestra and voices, and string-quartet in this Cycle : almost as singular as is the circumstance of their infrequent concert performances. *Three Jewish Poems*, the symphonic fragment *Israel*, the cello-rhapsody *Schelomo* (Solomon), *Three Psalms* — the 114th, the 137th and the 22nd — and the *First String Quartet* not only are music by a Jew more freely expressive of emotion, more veritably liberal of soul, than any by previous composers of Hebrew extraction — constrained as were the Mendelssohns, the Meyerbeers and the Goldmarks by the fear which flowed from the circumstance of their anomalous positions in society; the works of the Swiss-born modern are music in the grand style and eminent among post-romantic compositions striving to evoke and communicate feelings of grandeur and sublimity. The bombast, the consequence of a grandiose expression of substance intrinsically commonplace and oftentimes trivial, which inheres in so many of Strauss' attempts at the majestic and the lofty — *Ein Heldenleben* and the *Sinfonia Domestica*, for example; the theatricality and sentimentality marring some of Mahler's — the finale of the *Third Symphony*, say — all are absent from Bloch's somber-burnished pages. The substance itself is noble in them, coming from near the self, the soul. They are the experiences of a noble nature, musically gifted and simply comprehensive of the dignity of existence. the grandeur of human suffering, in fine. of the divine in life.

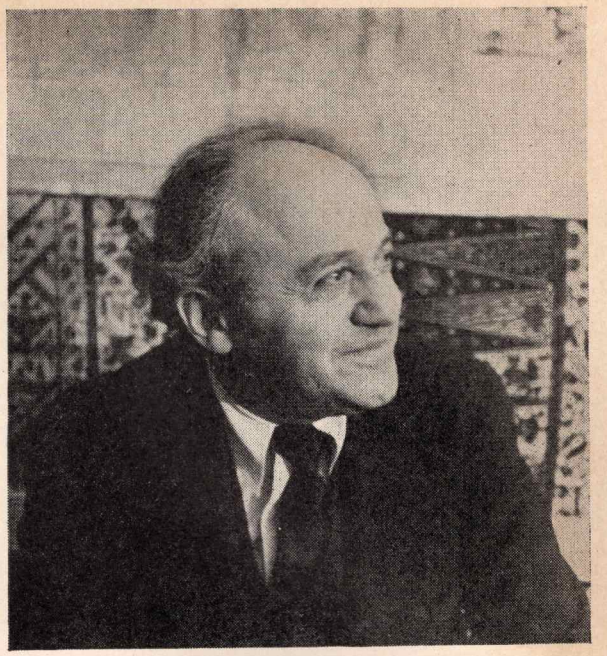
It is very special, the noble and powerful manner of movement of the Cycle, for the reason that the substance itself is "nationalistic". The underlying experience was an instance of that which is vocal in the phenomenon of "nationalistic music". It is the experience of the stage of life at which the individual, perhaps in consequence of some activation of his inmost self, grows aware of his radical connection with the past, particularly the past of his own group, race or nation. He comprehends the forces of the individuals who existed upon his soil before his time; the force, almost the genius of the group, the race or nation alive in them. He recognizes the best of himself in them and the survival of their spirit in the best of himself, and embraces it and them with his love and understanding. In the case of composers, this feeling oftentimes takes shape in a musical substance and style which individualizes the general musical idiom in sympathy with the expressions and vital manner of the national heritage. In certain instances it has even fathered an impulse to construct a "national" style through idealizations of musical folk-lore. Chopin and Liszt, Smetana

*Friends of Recorded Music disc No. 12.

and Grieg are among the nineteenth-century composers giving evidence of having had this "nationalistic" experience; and Debussy and Bartok, De Falla and our own Charles E. Ives among the twentieth-century ones revealing it. Oftentimes the experience takes shape in poetic and dramatic as well as musical symbols, and becomes visible in the image of some national representative or hero. Very great works like *Die Meistersinger* and *Boris Godounov* must be counted among its happy instances.

Bloch had reopened the Bible about 1910. During the preceding decade, his own third, he had composed, together with several small tone-poems and a song-cycle, an opera on the subject of Shakespeare's *Macbeth* — a work musicians to this hour consider his major one — and was projecting another opera, on the subject of Ahab's queen Jezebel. The libretto was by his friend Edmond Flegg. What he was in search of among the biblical pages was the spirit of life depicted in them, especially in the Book of Kings, and its appropriate style and color. And a fire passed from out them into his imagination. The glowing soul and the passion embodied in them, the very motives, attitudes and impulses of the ancient Hebrews grew real to him : in his proper language "the vigor and ingenuousness of the Patriarchs, the violence which finds expression in the books of the Prophets, the burning core of justice, the desperation of the preachers of Jerusalem, the sorrow and grandeur of the Book of Job, the sensuality of The Song of Songs — the venerable emotion of the race indeed which slumbers in us all and is the best portion of myself". Promptly, the experience crystallized in intimations of a new musical style, ritualistic in manner and oriental in cast and color, new rhythms, themes, melodies.

The ancestry of this style is no mystery. It is to be found in the western music of the late 19th and 20th centuries. Some of it is the orientalism of composers like Rimsky-Korsakoff and Bizet, with its intense chromaticism and singular melodic intervals and inflections. Some of it is the dissonant style of Wagner and Strauss, and more the impressionistic harmony and extremely idiomatic, sensuous orchestration of Debussy. The whole of late-romantic and post-romantic music indeed contributed to its origin, quite as the whole of early romantic music contributed to the origin of Wagner's, and Wagner's and Moussorgsky's to that of Debussy. This unusually wide derivation is readily explicable by the circumstance of



ERNEST BLOCH

Bloch's Swiss nationality, which placed him at one of the cross-roads of European culture, and not only familiarized him equally with French and German music, but rendered him equally sympathetic to French taste and sensuousness and German inwardness and passion. Certainly, Jewish folk-lore contributed very slightly to this style. Only one instance of the exploitation and idealization of a Jewish folk-song occurs in the entire Cycle. It is the middle contrastive section of *Schelomo* : the basic, melancholy and alert little theme announced by the oboe is that of a song which Bloch heard his father, the cuckoo-clock dealer of Geneva, sing.

But under the impact of Bloch's nationalistic inspiration, the traditional and eclectic elements were transformed and coalesced in a new and individual style. As finally constituted, it is a style of enormous vigor, fervor and vehemence, intensely dramatic in its manner of introducing, displaying and contrasting its materials, often exaltedly lyrical, extremely dissonant and extremely rich. The rhythms are frequently vehement, whirl-like, and emphatically accented. The orientalistic melodic line is simultaneously harsher, warmer and more rotund than in Rimsky-Korsakoff; full as it is of acrid intervals, consecutive fourths and fifths and passionate intensifications. Wailing melismas and sensuously penetrating and melancholy ariosos abound in it, and pompous and ritualistic themes for the brass. The harmonies oftentimes are massive; and a dark sensuousness, like that of firegilt bronze, pervades the whole, since the moods frequently are sul-

try, the passion somber and incisive, the magical, barbarically splendid orchestration particularly exploitative of darker sonorities, those of harps, English horns and the lower woodwind and brass. Whether this fervent and vehement style and the substance embodied by it — the sense of the prophetic spirit and its vision of the dignity and life and the grandeur of suffering — comprehend all that is racial in the Jew, even the best of it, may be doubted. The large predominance of the mournful over the jubilant passages in it, the resignation and pessimism which frequently color its expressions, would seem to render it only partially representative of what might be called the Jewish soul. That it embodies something of what is permanent in the Jew, if only the coincidence of the extremest contraries in him — despair and faith, materialism and idealism, sensuality and spirituality, the rapidity of changes of mood and the fullness with with each is expressed, and the wail always at the door of his heart —, nonetheless is indubitable. At least it was the feeling excited in one fledgling critic by the performance of the Cycle, on the part of Bodanzky and the Society of the Friends of Music in New York City during the winter of 1917. He wrote "It seems as though an element that has remained constant through the ages, that is in every Jew, through which every Jew must know himself and his descent, were caught and fixed by this music". And subsequent acquaintance with it hasn't radically altered his feeling.

Considered individually, the chief among the components of the Cycle probably is the symphonic fragment *Israel.* Not completed until 1916, it nonetheless is one of the earliest of them the composer sketched out. The earliest of the items actually completed are *Three Jewish Poems — Danse, Rite* and *Cortège;* and in the opinion of certain musicians, these pieces and not *Israel* are the jewels of the series. There is no doubt they are more restrained in manner than the other works; and the purely orchestral idiom and resplendent sonorities of all three poems, the elevation of mood in *Rite* and the Moussorgsky-like simplicity and incisiveness of its melodic line, and the intensity of the tragic eloquence in *Cortège* — a lament for the death of the father of the composer — make them shine in the front rank of Bloch's compositions. All in all nevertheless they are transitional works. *Danse* indeed distinctly points back to the impressionistic manner of Debussy. And in *Israel* the lines are symphonic in breadth and sweep, and the material is entirely individual. We hear melodies "that rise like hymns and prophecies", and music in the pastoral vein that is one of Bloch's most fecund. It provides the slow introduction — surely the most delicate, sincere and impressive music in ritualistic mood given the world since *Parsifal* — and the serene slow movement with its beautiful melodic curves and softly chanting soprano, alto and tenor voices. The thought of the theatre, which somehow still clings to the *Danse* and *Rite* of the *Jewish Poems,* is absent from this purely and powerfully symphonic music. And while *Israel* is unfinished in the sense that it wants the concluding movements which the composer intended for it, it is as satisfactory in its way as another *Unfinished Symphony.*

Meanwhile, the composer postponed the project of composing *Jezebel.* An influential circumstance indubitably was the Great War, which rendered the possibility of the production of an opera of the dimensions he had in his mind uncertain. Another was his absorption in his new biblical material entirely unconcerned with the matter of the projected opera. In 1915, it took form in the *Three Psalms.* The quality of the inspiration of these short works for solo voices and orchestra is possibly a little lower than that of the other components of the Cycle; the material less distinguished, the cantilenas more declamatory. But the vocal writing is characteristically fervent and emphatic, finely sympathetic to the rhythms of the poetry; and the purely instrumental passages supplementing the vocal ones are brilliantly sonorous. *Psalm* 22 probably is the happiest of the three. The jubilant rhythm and leaping melody are wonderfully suggestive of a sort of ritualistic, sublimated ox-horn music. And the succeeding piece, the cello-rhapsody *Schelomo,* the component of the Cycle most frequently performed, in point of breadth and puissance almost is on a level with *Israel* and in point of form possibly the best balanced of the pieces. (Its absence on records seems as inexcusable as it is stupid). In what essentially is a three-part song form, it voices the experience of the legendary king, the feeling of the vanity of all things, the feeling of barbaric splendor and sumptuosity. Nowhere better than in this brooding and darkly glowing rhapsody does Bloch's capacity to develop his material and give continual new life to it evince itself. The conclusion, following an orchestral outburst eloquent of disillusionment, resignation and rejection of the world, is masterly. There is a feeling of eternally shut doors, eternally silent voices in the rapidly descending cadence.

The final item of the Cycle is the *String Quartet*, a work which like Schoenberg's *Quartet in D minor* surpasses in breadth of conception all works of its species save the last of Beethoven's. It has a furious vitality, and some musicians consider it Bloch's masterpiece. Like *Three Jewish Poems*, it is a transitional work: but its position is not, like theirs, between Debussy and the personal Bloch, but between the Bloch of the substance and style of the Cycle and the one of the later works such as the *Viola Suite*, the *Violin Sonata* and the *Piano Quintet*. The whirling rhythms are characteristic of the Cycle. And the pastoral third movement with its passages of exquisite harmony is thoroughly in the mood of the slow movement of *Israel*. But the bitter and frenetic finale, with its feeling of irremediable conflict, points forward to the ironical allegros of the *Suite* and the *Sonata**, and the general pessimism and resignation of these pieces. Like them it actually was composed in America. The shimmering gibbous unpredictably flowing music of the trio, which makes one feel as though it came from some weird fusion of far-eastern and western modes of feeling, also points towards the slow movements of the later chamber works. Much as theirs, its inspiration would seem to be a kind of romanticism absent from the Cycle : a "poetic sensibility towards the remote and strange as such".

Romantic music and one of the crowns of post-romanticism the Cycle surely is. As in all music dominated by the romantic aesthetic, the expressive interest oftentimes subordinates the formal, intrinsically musical one; and there is an almost constant element of discriptivity. The expositions of the material are leisurely. There are numerous recapitulations; and the dramatic manner, like that of so many romantics and post-romantics, at times approaches that of a sublime showmanship. A well-nigh sensual love of rich sonorities, exploited almost for their own sake, pervades them too. Yet their feeling is very different from that which poetizes the strange and remote as such. It is the feeling of a grandeur here and now : the feeling which illuminated the patriarchs and the prophets for Bloch and rendered them eloquent to him. It is the sense of the dignity of existence, the loftiness of human suffering, the godliness close to the burning human core. It is the sense of the sublime in creation; and *that* was the source of the grandeur of style, nobility and power of movement in his works; and what made them the fine things they are. For majesty and loftiness of feeling, the grand style simple or the grand style severe, the sublime in fact, is after all the best that art can give.

*At the time of its first performance this work impressed the present writer as follows: "The *Sonata* calls to mind certain pages of *La Tentation de Saint Antoine* — particularly the adamantine page where the devil slings the saint on his horns and carrying him out into the empyrean makes him perceive the infinitude of matter. - - - We too in Bloch's music come to perceive the titanic, virulent and incommensurable forces on whose breast man lies tiny and impotent. We see ourselves in the grasp of natural powers. In the roaring of piano and the impersonal singing of the violin, we feel nature grandly impervious to man and his woe, trampling ruthlessly on him and drowning his wail in her unending storm. - - - Forces hurl his petty edifices to the ground, pass onward majestic and indifferent". At the present writing, he feels the best of the sonata's music contained in the mysterious and sibillant second movement, with its exquisite exploitation of the tone-colors of the two instruments.

A Benny Goodman Discography

Warren W. Scholl

(*Continued from Previous Issue*)

THERE WAS A TIME IN BENNY'S LIFE when he thought Ted Lewis was a great clarinetist. As a youngster Benny admired and imitated Ted Lewis, a master showman but also, in my way of thinking, an awful clarinet player. However, the time finally came (between 1931-1932) when the one-time protegé of Lewis had the opportunity of making a series of records under his direction. Lewis remains discreetly quiet in Goodman's presence, although he does contribute a few hideous choruses on certain numbers. Also present in the Lewis band of this period were George Brunies (trombone) and Mugsy Spanier (trumpet).

Columbia 2378, "Headin' for Better Times" and . . .; 2408, "Truly" and . . .; 2452, "Ho Hum" and "One More Time"; 2467, "Dip Your Brush in Sunshine" and a waltz — Benny is terrific in this number.

Fats Waller and Bud Freeman joined Benny and Mugsy for four more titles recorded with Lewis in 1932, the only occasion that these four artists ever appeared together in one orchestra.

Columbia 2428, "I'm Crazy 'bout My Baby" and "Egyptian Ella"; 2527, "Dallas Blues" and "Royal Garden Blues" — these two are still obtainable.

One of the most exciting sessions that ever took place occurred in 1931 when Benny played a date directed by Joe Venuti and Eddie Lang. He recorded four thoroughly hot selections with a band comprising Venuti-Lang, Jack and Charlie Teagarden (trombone and trumpet), Art Schutt (piano), Joe Tarto (bass), Neil Marshall (drums), and himself.

Melotone 12277 (Vocalion 15858), "Farewell Blues" and "Someday Sweetheart"; 12294 (Vocalion 15864), "After You've Gone" and "Beale St. Blues" (vocals by Mr. Teagarden).

This concludes the list of Benny's known recording activities previous to 1933, the time when this country began slowly to become conscious of hot music's existence.

Bessie Smith's last two recordings (1933) featured accompaniment by a band consisting of Benny Goodman, Jack Teagarden, Frankie Newton, Choo Berry, Buck Washinton, Billy Taylor and Bobby Johnson.

Okeh 8945, "Do Your Duty" and "Down in the Dumps"; 8949, "Gimme a Pig Foot" and "Take Me for a Buggy Ride".

Benny also made the following selections with Adrian Rollini's orchestra (1933):

Oriole 2784, "Sweet Madness" and "I Raised My Hat"; 2803, "Sittin' on a Log" and "Sittin' on a Back Yard Fence".

Melotone 12815, "And So Goodbye" and "You've Got Everything".

Benny also did much commercial recording with such well-known leaders as Leo Reisman, Johnny Green, Victor Young and not-so-well-known Adrian Rollini, but these are of scant interest. Four tunes waxed by Johnny Green early in 1934 are typical of the records produced by these leaders.

English Brunswick 01799, "Cocktails for Two" and "Live and Love Tonight"; 01757, "Repeal the Blues" and "Easy Come, Easy Go".

The fall of 1933 definitely marked a turning point in Benny's career. He organized a special studio unit of his own and proceeded to turn out a superb set of hot records for Columbia at a time when releases of good hot records were few and far between.

First line-up in the new Goodman Columbia series comprised: Benny (clarinet); Jack Teagarden (trombone), Charles Teagarden (trumpet), Mannie Klein (trumpet), Art Karle (tenor sax), Gene Krupa (drums), Art Bernstein (bass), Dick McDonough (guitar), and Joe Sullivan (piano). All vocal choruses by Jack Teagarden.

Columbia 2835, "Aincha Glad" and "I Gotta Right to Sing the Blues" (available through re-issue); 2845, "Texas Tea Party" and "Dr. Heckle and Mr. Jibe" (available through re-issue); 2853, Acc. to Ethel Waters "100 Years From Today" and "I Just Couldn't Take It Baby".

Personnel on the next three doubles is identical with the above except that Shirley Clay replaced Mannie Klein (trumpet). Billie Holiday and Jack Teagarden vocalists.

Columbia 2856, "Your Mother's Son-in-law" (Holiday vocal), and "Tappin' the Barrel" (Mr. Tea. vocal); 2867, "Riffin' the Scotch" (Holiday vocal), and "Keep on Doin' What You're Doin'" (Mr. Tea. vocal); 2871, "Love Me or Leave Me" and "Why Couldn't It Be Poor Little Me" (no vocal).

The following group made the next four numbers: Benny (clarinet); Mannie Klein and Charles Margulis (trumpets), Art Schutt (piano), Coleman Hawkins (tenor sax), Sonny Lee (trombone), Dick McDonough (guitar), Gene Krupa (traps), Art Bernstein (bass), Mildred Bailey (vocals).

Columbia 2892, "Junk Man" and "Ol' Pappy"; 2907, "Emaline" and "Georgia Jubilee".

Last four tunes in the series were made by this line-up: Charles Teagarden and George Thow (trumpets), Jack Teagarden (trombone), Goodman (clarinet), Harry Ross (tenor sax), Teddy Wilson (piano), Bennie Martel (guitar), Harry Goodman (bass), Ray McKinley (drums).

Columbia 2923, "As Long As I Love" and "I Ain't Lazy, I'm Just Dreamin'."; 2927, "Moonglow" and "Breakfast Ball".

The marvelous Columbia series by Benny terminated in 1934 when he organized his first permanent band and opened the short-lived Billy Rose Music Hall. Instrumentation of his combination was about the same as the present-day outfit (one sax less in 1934) but recordings by the group were none too interesting. Benny was restricted in the choice of his material and the fact that the band's playing was still ragged didn't help matters

much. Appearing in the new band on its first Columbia date were Benny (clarinet), Russ Case, Jerry Neary and Sam Shapiro (trumpets); Sterling Ballard and Jack Lacey (trombones), Ben Kantor, Hymie Schertzer and Arthur Rollini (saxes); Claude Thornhill, George Van Eps, Hank Wayland, and Sam Weiss (rhythm section).

Columbia 2947, "Take My Word" (arr. Benny Carter) and "It Happens to the Best of Friends"; 2958, "Bugle Call Rag" (re-issued on Bruns. 7644) and "Nitwit Serenade".

Under the title *The Modernists* — Harry Goodman replacing Hank Wayland (bass):

Melotone M-13159, "Solitude" and "Gettin' Sentimental Over You".

A slightly altered band was used by Benny in his final Columbia recordings made early in 1935: Pee Wee Irwin, Art Sylvester, and Jerry Neary (trumpets); Lacey, Ballard (trombones); Toots Mondello, Dick Clark, Art Rollini, and Hymie Schertzer (saxes); Frank Froeba, George Van Eps, Harry Goodman and Sam Weiss (rhythm section).

Columbia 3003, "Blue Moon" and "Throwin' Stones at the Sun"; 3011, "Music Hall Rag" and "Cokey"; 3015, "Clouds" and "Nightwind"; 3018, "I Was Lucky" and "Singin' a Happy Song"; 3033, "The Dixieland Band" (re-issued on Bruns. 7644), and "Down Home Rag".

Under the title *Broadway Bandits* (never issued domestically):

Regal-Zonophone (England), M-1733, "You're the Top" and "All Through the Night".

In March 1935 Benny signed up for Victor with his band under a contract that is still very active. During the past three and one-half years he has recorded virtually his entire library of worthwhile special arrangements, but before I settle down to the prosaic listing of all Benny's Victor records, I must call to your attention the various appearances he has been making apart from his own band the past few years.

Recorded in 1933: Joe Venuti and his Blue Six, featuring Benny Goodman (clarinet), Adrian Rollini (bass sax), Bud Freeman (tenor sax), Joe Sullivan (piano), Carl Kress (guitar), Neil Marshall (drums), and Joe Venuti (violin). Titles available only in England.

English Columbia C. B. 686, "In Dee Ruff" ("Sugarfoot Stomp") and "Jazz Me Blues"; C. B. 708, "Sweet Lorraine" and "Doin' the Uptown Lowdown".

Recorded in 1934: Red Norvo and his Quartet, with Benny Goodman (bass clarinet), Dick McDonough (guitar), and Art Bernstein (bass).

Brunswick 6906, "In A Mist" and "Dance of the Octopus".

Recorded in 1934: Orchestral accompaniment to vocal solos by Jack Teagarden, featuring Benny Goodman (clainet), Frankie Trumbauer (alto sax), Casper Rearden (harp), Charles Teagarden (trumpet), and others.

English Brunswick 01913, "Stars Fell on Alabama" and "Your Guess Is As Good As Mine"; American Brunswick 7652, "Junkman" and . . . Instrumental only, and still obtainable.

Recorded in 1934: Adrian Rollini and his Orchestra, with Benny Goodman (clarinet), Jackson Teagarden (trombone), Charles Teagarden and Mannie Klein (trumpets), Art Rollini (tenor sax), Howard Smith, Dick McDonough, George Van Eps, Stan King (rhythm section).

Decca 265, "Sugar" and "Riverboat Shuffle"; 359, "Davenport Blues" and "Somebody Loves Me".

Recorded in 1934: Reginald Forsythe and his American orchestra, with Benny Goodman (clarinet), Toots Mondello and Hymie Schertzer (alto saxes); Dick Clark (tenor sax), Johnny Mince (2nd clarinet), Sol Schoenbach (bassoon), John Kirby (bass), Gene Krupa (drums), Forsythe (piano).

Columbia 3012, "Dodging a Divorcee" and "Lullaby"; 3060, "Melancholy Clown" and "The Greener the Grass".

Recorded in 1936: Gene Krupa and his Swing Band, with Benny Goodman (clarinet), Roy Eldridge (cornet), "Choo" Berry (tenor sax), Jess Stacey (piano), Israel Crosby (bass), Allen Reuss (guitar), and Gene Krupa (drums).

Victor 25263, "Mutiny in the Parlor" and "I'm Gonna Clap My Hands" (cut-out); 25276, "Swing is Here" and "I Hope Gabriel Likes My Music" (cut-out).

Recorded in 1936: Gene Krupa and his Chicagoans, with Benny Goodman (clarinet), Nat Kazebier (trumpet), Joe Harris (trombone), Jess Stacey (piano), Allen Reuss (guitar), Israel Crosby (bass), and Krupa (drums). Titles available in England only.

Parlophone R-2224, "Three Little Words" and "Blues of Israel"; R-2268, "Jazz Me Blues" and "The Last Round-up".

Because Brunswick does not object to Teddy Wilson playing piano in the Benny Good-

man trio and quartet on Victor records, Victor reciprocates by allowing Benny to appear from time to time on various Teddy Wilson Brunswick recordings. Benny played on Teddy's initial Brunswick date in the summer of 1935, and since then he has appeared on several Wilson discs, all listed below:

Brunswick 7498, "What a Little Moonlight Can Do" and "Sunbonnet Blue" (this latter minus Benny); 7501, "Miss Brown to You" and "Wished on the Moon"; 7736, "Sing, Baby, Sing" and "You Turned the Tables on Me"; 7739, "You Came to My Rescue" and "Here's Love in Your Eyes"; 7781, "Sailin' " and "I Can't Give You Anything But Love"; 7789, "Pennies From Heaven" and "That's Life I Guess"; 7859, "I Must Have That Man" and "Why Was I Born"; 7867, "Carelessly" and "How Could You?"; 7490, "Remember Me" and "You're My Desire"; 7943, "Coquette" and "The Hour of Parting".

Finally, in a much different vein, we have Benny appearing as guest clarinetist with the Budapest String Quartet in a brand new Victor recording of the Mozart *Clarinet Quintet in A Major* (K. 581) released earlier this year (Victor Set M-452).

Returning to the recordings by Benny's own band in the series he inaugurated for Victor in March 1935, we shall have to content ourselves with a simple listing of all titles with total disregard for information as to personnels, arrangers and vocalists. Perhaps some time in the future I may have the pleasure of preparing an entire article dealing with this phase of the Benny Goodman recording career. Should you care to check the matter now, a booklet I prepared for Victor (titled *In the Groove*) will furnish much of the desired information.

Victor Record Numbers

25009—"The Dixieland Band" and "Hunkadola".

25011—"Hoorah for Love" and "I'm Livin' in a Great Big Way" (cut-out).

25021—"Restless" and "You're a Heavenly Thing" (cut-out).

25024—"Japanese Sandman" and "Always".

25081—"Ballad in Blue" and "Get Rhythm in Your Feet".

2590—"King Porter Stomp" and "Sometimes I'm Happy".

25136—"Blue Skies" (re-issued on 25860) and "Dear Old Southland" (cut-out).

25145—"Jingle Bells" and Dorsey number.

25193—"No Other One" and "Yankee Doodle Never Went to Town" (cut-out).

25195—"Eeny Meeny Miney Mo" and "Santa Claus Came in the Spring" (cut-out).

25215—"Sandman" and "Good-bye".

25245—"It's Been So Long" and "Goody Goody".

25247—"Stompin' at the Savoy" and "Breakin' in a New Pair of Shoes".

25258—"When Buddha Smiles" and "Basin Street Blues".

25268—"Between the Devil and the Deep Blue Sea" and "Madhouse".

25279—"Get Happy" and "Christopher Columbus".

25290—"I Know That You Know" and "If I Could Be With You".

25320—"Stardust" and Dorsey band in same tune.

25329—"Remember" (re-issued as 25860) and "Walk Jenny Walk" (cut-out).

25350—"House Hop" and "I'd Do Anything for You".

25351—"In a Sentimental Mood" and "These Foolish Things".

25340—"Sing Me a Swing Song" and Roy Fox number.

25355—"I've Found a New Baby" and "Swingtime in the Rockies".

25363—"There's a Small Hotel" and Dorsey band in "That's a Plenty".

25387—"Down South Camp Meeting" and "Pick Yourself Up".

25316—"You Can't Pull the Wool Over My Eyes" and "The Glory of Love".

25391—"You Turned the Tables on Me" and "Here's Love in Your Eyes".

25406—"Love Me or Leave Me" and Goodman Trio in "Exactly Like You".

25411—"St. Louis Blues" and Original Dixieland Band number.

25442—"Organ Grinder's Swing" and "Peter Piper".

25445—"Alexander's Ragtime Band" and "Riffin' at the Ritz".

25467—"Bugle Call Rag" and T. Dorsey number.

25461—"Goodnight My Love" and "Take Another Guess" (cut-out).

25469—"Taint No Use" and "Did You Mean It?" (cut-out).

25485—"Smoke Dreams" and "Gee! But You're Swell".

25492—"Swing Low Sweet Chariot" and "When You and I Were Young Maggie".

25505—"He Ain't Got Rhythm" and "This Year's Kisses".

25510—"I Want to Be Happy" and "Rosetta".

25531—"Chloe" and the Goodman Quartet in "Ida".

25621—"Can't We Be Friends?" and "Peckin' ".

25627—"Roll 'Em" and "Afraid to Dream".

25634—"Changes" and "When It's Sleepy Time Down South".

25678—"Sugarfoot Stomp" and "I Can't Give You Anything But Love".

25683—"Minnie the Moocher's Wedding Day" and "Bob White".

36005—"Sing, Sing, Sing" Parts 1 and 2 (12-inch disc in *Symposium of Swing Album*).

25796—"Sing, Sing, Sing" (Parts 1 and 2 (10-inch disc from above recording).

25708—"I've Hitched My Wagon to a Star" and "Let That Be a Lesson to You".

25711—"Can't Teach My Old Heart New Tricks" and Goodman Trio in "Silhouetted in the Moonlight".

25717—"Loch Lomond" and "Camel Hop".

25720—"Mama That Moon Is Here Again" and "You Took the Words Right Out of My Heart".

25726—"If Dreams Come True" and "Life Goes to a Party".

25727—"It's Wonderful" and "Thanks for the Memory."

25792—"One O'clock Jump" and "Don't Be That Way".

25808—"Always in Always" and "-oooOO-OH Boom!"

25814—"Ti-Pi Tin" and "Please Be Kind".

25827—"Lullaby in Rhythm" and "That Feeling Is Gone".

25840—"I Let a Song Out of My Heart" and "Feeling High and Happy".

25846—"It's the Dreamer in Me" and "Why'd Ya Make Me Fall in Love".

25867—"Don't Wake Up My Heart" and "Saving Myself For You".

25871—"Big John's Special" and "Flat Foot Floogee".

25878—"What Goes on Here in My Heart" and "Little Kiss at Twilight".

25880—"Wrappin' It Up" and "My Melancholy Baby".

26000—"Could You Pass in Love?" and "I've Got a Date With a Dream".

26021—"Blue Interlude" and "When I Go A Dreamin' ".

Following is the complete list of recordings by the Goodman Trio and Quartet, featuring Teddy Wilson (piano), Gene Krupa (drums), Lionel Hampton (vibraphone), and Benny.

By the Trio

Victor 25115, "After You've Gone" and "Body and Soul"; 25181, "Who?" and "Someday Sweetheart"; 25333, "China Boy" and "Lady Be Good"; 25345, "Nobody's Sweetheart", "More Than You Know"; 25406, "Exactly Like You" and the band in "Love Me or Leave Me"; 25481, "Tiger Rag" and the Quartet in "Whispering"; 25711, "Silhouetted in the Moonlight" and the band in "Can't Teach My Heart"; 25725, "Where Or When" and the Quartet in "I'm a Ding Dong Daddy"; 25822, "Sweet Lorraine" and the Quartet in "Dizzy Spells" (Dave Tough replacing Krupa on drums).

By the Quartet

Victor 25398, "Dinah" and "Moonglow"; 25473, "Sweet Sue" and "My Melancholy Baby"; 25481, "Whispering" and Trio in "Tiger Rag"; 25521, "Stompin at the Savoy" (two versions of this have been released) and "Vibraphone Blues"; 25529, "Runnin' Wild" and "Tea for Two"; 25531, "Ida" and the band in "Chloe"; 25644, "Avalon" and "Smiles"; 25705, "Vieni-Vieni" and "Handful O' Keys"; 25725, "I'm a Ding Dong Daddy" (version released in England differs from the domestic issue) and Trio in "Where or When"; 25751, "Bei Mir Bist Du Schön" Part 1 and 2 (featuring Ziggy Elman in special solo); 25822, "Dizzy Spells" and the Trio in "Sweet Lorraine" (Tough in place of Krupa).

Miscellaneous

26044—"Blue in My Flat" and "Blue in Your Flat", by the quartet; 26053, "You're Lovely Madame" and "What Have You Got That Gets Me?" band; 26060, "Margie" and "Russian Lullaby", the band; 26082, "I Had to Do It" and "Is That the Way to Treat a Sweetheart?" the band; 26088, "Make Believe" and "Blue Room", Album P3, band; 26089, "I Never Knew" and "Sweet Sue", Album P3, band; 26090, " 'Swonderful" (quartet), and "I Must Have That Man" (trio); 26091, "Sweet Georgia Brown" and "Opus ½", both by the quartet; 26071, "I

Have Eyes" and "You're a Swell Little Headache".

Well, there it is, a practically complete discography of Benny Goodman. It's been a long list to compile and my only regret is that I have not been able to expound at greater length where the occasion warranted it.

. . .

Thanks to the publication of a revised edition of Charles Delaunay's *Hot Discography* last month, it has been possible for me to add the following rare items featuring Benny to the present collection of Goodmaniana. Delaunay's chief source of information here has been George Beall, an enthusiastic collector from Cleveland who has unearthed more rare records by well known hot musicians than any single person in the country. Recordings listed below date roughly between 1928 and 1929.

Louisiana Rhythm Kings—Vocalion 15828, "Ballin' the Jack" — featuring Benny, Miff Mole and Red Nichols.

The remaining numbers feature Benny, Jack Teagarden, Jimmy MacPartland and others from the Ben Pollack band of the period.

Jimmy McHugh's Bostonians — Harmony 763, "I Don't Care" and . . . None too good; Harmony 823, "In a Great Big Way" and "Let's Sit and Talk About You".

Joe Bracken's Toe Ticklers — Regal 8723, "Icky Blues" — great satire with Benny cutting up on alto sax.

Broadway Broadcasters — Cameo 9023, "She's Funny That Way" and . . .

Dixie Daisies — Cameo 9035, "Bugle Call Rag" and "St. Louis Blues".

The Caroliners — Cameo 9042, "Hungry for Love" and . . .

Cotton Pickers — Cameo 9048, "Railroad Man" and . . .

Broadway Broadcasters — Cameo 9057, "If I Had You" and . . .

Varsity Eight — Cameo 9098, "Sorority Stomp" and . . .

Kentucky Grasshoppers — Banner 6355, "Tiger Rag" and "Shirt Tail Stomp" (more satire); Banner 6358, "Sweet Liza"; Banner 6540, "The Way He Loves Is Just Too Bad".

Dixie Jazz Band — Oriole 1624, "After You've Gone".

Jack Teagarden and Orch. — Pathé 15361, "You're Simply Delish".

The Business that Refused to Die

C. B. Larabee*

THE COLD, STATISTICAL SUMMARY OF what has happened in a business that refused to die is evidenced by the most conservative estimates on record sales for this past year. The American public during 1938 will have bought considerably more than 25,000,000 records. Some estimates run as high as 35,000,000. These figures represent three to five times as many records as were actually sold in this country five years ago.

The phonograph has travelled a long, twisted and hazardous road since the days when Edison put on the market the first crude, scratchy, fragile cylindrical records.

It enjoyed a pleasant and often spectacular growth until 1921, the year that marked the all-time high for record sales. By that time, however, the cylinder record was practically a museum piece, for as far as home playing was concerned the disc had long since taken precedence. Although later Edison also marketed discs, his name had ceased by then to be a very important factor in the phonograph field. The big name was — as it is today — Victor.

Those were the glorious days of the Caruso record in its prime. Launching a "vocal" then was not the chance business that it is today. A country, still slightly dizzy from warm-time wages and profits, was looking forward to the apparently not-too-distant day when there would be a phonograph in every home.

The nationwide depression of 1921 changed the picture overnight. The record companies

*Mr. Larrabee, managing editor of *Printers' Ink Monthly*, in the November issue of that magazine ran a more extended article similar to the present one, under the title of *From Toscanini to Memphis Minnie*. We are happy to present Mr. Larabee's conclusions on the business side of recording, since many of our readers have expressed interest in that aspect of our field. — *Editor*.

saw with dismay the sales curve, going down, pass the production curve, going up. And then, as though the fates took a hand, Caruso — whose name more than any other meant phonograph records to most people— died, and one of the greatest voices of all times was silenced forever.

The industry staged a good recovery, but before it could get comfortably back to 1921 figures something even more unsettling than depressions happened. From Pittsburgh issued the first radio broadcast for home consumption, and a few months later an electrical supply company in New York advertised that its radio program, *The Man in the Moon*, was going out over the air nightly. Modern radio broadcasting, admittedly crude and embryonic, had become a fact.

The phonograph industry, firmly entrenched, was inclined to pooh-pooh this competition; for radio was hag-ridden with the new but irritating phenomenon, static. Great musicians whose superlative artistry was etched deeply, and forever, in the wax were reluctant to broadcast. Radio equipment was messy, expensive to own and frequently more expensive to operate. It was even called a hobby for the engineering-minded.

Radio As A Factor

By 1925 a few of the far-sighted leaders in the industry recognized radio as a factor, but it was not until 1928 that the record companies began to take steps. Then, with a tremendous advertising campaign, Victor introduced the Orthophonic Victrola and electrical recording. The year before, the market had been deluged with the old type phonograph, offered for less than its cost of manufacture. This dumping of old merchandise had a bad effect on those interested in recorded music in the home. With the advent of the Orthophonic, and the new type of recording, too many people found that what they had purchased only a short time before had been made obsolete overnight.

The industry went strongly competitive, at first stressing that on a radio you got only what the broadcasters wanted you to get, whereas with a phonograph and modern records you got what you wanted in reproductions superior to the best that radio had to offer. The public listened to arguments on both sides, bought a good many modern phonographs, but ominously continued to buy a great many more radios. One by one the old phonographs were relegated to the attic, and the old records of Caruso, Alma Gluck, McCormack, and all the old favorites of acoustic days were piled alongside the discarded machines to collect cobwebs.

It is whispered that for many years prior to the coming of that disrupting force to the record business — we refer to radio, of course — the record companies (at any rate the largest of them) had secreted the type of developments that radio forced them to bring forth. Some say that recording in those early days could have been considerably improved but the industry did not wish to spend more money in making a phonograph that would properly play the bettered recordings. It takes a revolution to make improvements; to the record industry radio was a revolution.

The Depression

The depression of 1929 was a terrific blow to the record business. The companies realized that if the curve continued downward much longer there was only one way it could go — out. Most of the record companies had either gone out of business or, like Victor, were getting into the radio business as fast and as solidly as they could. About this time the plant and the good will of the famous Victor Company were sold to the Radio Corporation of America, which over-estimated the value of the assets and similarly underestimated the value of the good will, the latter having been built with millions of dollars of advertising of the Victor name.

After the first excitement of the Orthophonic machine was over, the manufacturers awoke to the realization that the majority of the public still thought of records in terms of the old, metallic, acoustical masterpieces. The propaganda handed out in Stokowski's name did not help. Stokowski was a new type of artist to be featured to the record public, which for two decades had been buying exclusively the records of operatic stars. He was the conductor of a symphony orchestra, and conductors were not in those days the record stars that they are today. It is a pity that Mr. Stokowski did not have some of the publicity behind him in 1928 that he has now, for perhaps he would have been a "natural" to follow up on the Caruso prestige.

Except in a comparatively few homes, a record collection was "old hat", something that some were even a bit ashamed of. The idea of making a new library in the home had not occurred to anyone, despite the fact that one man had the vision to house a set of records in an album and thus set it up as a potential part of a growing library.

That man, George Clarence Jell, in charge of the Masterworks division of Columbia, was one of the few survivors of the old regime of recording. It was he who conceived the first album set; it was he who thought well enough of the word "masterwork" in connection with records to patent it for exclusive use by the Columbia Company; and it was he who urged and promoted the inclusion of well-written program notes with the sets. Jell's notes, up to his retirement a few years back owing to illness, were among the most informative and the best written that were given out by any record company with a musical work.

About the middle of 1933 the record industry saw the sales curve beginning to rise again. This despite the fact that in a moment of depression-hysteria both the Columbia and Victor Companies the year previous had dumped a lot of good record merchandise on the market to be sold at prices totalling less than a third of the original values. The aftermath of the mass record dumping of the companies was a price warfare which was not terminated in some sections of the country until recently.

The Upward Turn

The business was definitely out of the red by 1935 and today it is in an exceedingly flourishing condition. RCA reports a 600 per cent. increase in record sales in 1938 over sales in 1933. Come what may, war or depressions, the industry today is no longer afraid. It weathered the storms of 1921 and 1933, so it should be able to survive even a tidal wave. After all, people are more "music minded" than ever before, and there's no question that that slogan hammered home by millions of dollars worth of advertising, "The Music That You Want When You Want It", has told the story of the record to many. And now, the slogan, "Yours For Keeps", is doing its subtle work, backed by the greatest advertising drive in a decade. "Yours For Keeps", that's what a good record is, unless of course the baby sits on it.

What are the reasons for the unexpected and spectacular growth of the record business in recent years? You will hear many, but those who are in the know are unanimous on these:

Radio, that sinister menace, which threatened to push the phonograph completely off the map, has turned out to be one of its leading saviors. It has made music a daily habit for millions of people; it has had a tremendous influence on musical tastes; it has created a demand for better music and for better performers.

Folks who used to be content with an occasional Saturday night band concert, studded with *Poet and Peasant, Zampa* and selections from operas, are now taking the three B's, the two Richards (Wagner and Strauss), plus Mozart, in their stride and talking avidly, if not learnedly, about the three S's — Stravinsky, Schönberg, and Sibelius.

Here we run into a peculiar paradox. With all the fine broadcasts by great orchestras, the average sponsor claims that this type of music does not bring in business the way popular comedians do. When it comes to building sales over the air, a ventriloquist's dummy has it all over Toscanini. This means that as far as the networks are concerned classical music does not predominate. To be sure there are a few sponsors who mistakenly think they are feeding the so-called highbrow audience by inserting popular classics in the middle of a comic show. There is a considerable section of the music-loving public that is acutely aware that this sort of camouflage is a long distance, musically, below the fare presented by the broadcasts of the New York Philharmonic Orchestra and the NBC Symphony.

Where can this section of the public get Philharmonic fare whenever it wants it? The answer, of course, is on records — through the phonograph.

Radio's Influence

Radio has also had its influence on the sale of popular records. The average swivel-heeled young person finds it very difficult to be entirely satisfied with a local Joe Zilch and His Musical Four after listening on the air to the great ones of swing. The young listener finds, in fact, that many of the so-called second-rate-name bands are so superior to Zilch and his colleagues that the country club or the local chop suey Taj Mahal seem a little less than tepid in their well-intentioned efforts to fill the desire for hot music.

Yes, it's records again! or where else can these young connoisseurs get, whenever they want it (how that slogan has worked), the kind of music radio has accustomed them to?

Another reason for the growth of record sales is found in the tremendous improvement in recording methods. Readers are too familiar with these for us to enumerate them here. "High fidelity" has been overexploited since it came into existence in 1934, but the added brightness and more realistic overtones in modern recording can be termed

"high fidelity" as well as anything else even though recording does not go much above 7,000 c. p. s., and few commercial machines can actually reproduce the so-called "higher fidelity" range. The word, however, does convey something of what we are experiencing on really good machines from modern records.

Today a good record reproduced through a good phonograph will be superior, technically, to a good broadcast. For just as radio has made tremendous strides in increasing the sound frequencies that come out of the speaker, so has recording more than kept in step.

Still another reason for the increase in the popularity of records is found in advertising. Any ad-club speaker who is looking for a good rousing example of what advertising can do for an industry need go no farther than Camden, N. J. No matter how dark the outlook, how sad the year, Victor and its successor, RCA, have continued to advertise. The rest of the record industry has traded off the advertising of this one company. Whoever says that advertising does not pay knows not whereof he speaks, for Victor controls the major portion of the record business by virtue of its advertising. There has not been a year since Victor was an advertising name that records have not received some advertising, even if only six papers and a limited amount of magazine space were used.

Some Figures

Actual appropriation figures are a little deceptive because it is difficult to measure just how many of the dollars in the RCA appropriation can be allotted to record advertising. Even in the ads where the chief aim is to push radio, records get some promotion. Thus though an RCA advertisement may not be strictly a record advertisement, it is helping the good work. According to the figures of *Publishers' Information Bureau*, published in *Printers' Ink*, the highest RCA magazine appropriation in recent years was in 1929, when the company spent $1,581,446. This figure skidded to $266,173 in 1933, but by 1937 was back to $460,441 and will probably be considerably higher for 1938. Newspaper figures are available only since 1933 and on a linage rather than a dollar basis. If you want to take a guess at the dollars, the formula is to divide the linage by three, which will, at least, give you a rough idea. 1933 was the low year with 867,177 lines; this has been increased steadily, with 1,483,502 lines in 1937.

The figures on radio spending begin with the year 1934, when $68,540 were spent. The increase in radio appropriation has been enormous. 1937 saw $1,1573,585 spent in this field. How much money is actually spent on the exploitation of records in the RCA ads is questionable. One man, connected indirectly with the company, says that over $300,000 was spent on record advertising alone in the year from July 1, 1937 to June 30, 1938, and that in the similarly spaced coming year over half a million will be spent.

In the meantime, the rest of the industry has done little publication advertising. Decca has used some newspaper linage, particularly in its early days when it was fighting to get ahead. Neither its appropriations, nor any other company's, have ever compared with Victor's. All the smaller record companies have profited from Victor's expenditure, and have obviously traded on it in many periodicals.

No Information Given

The record industry is strangely reluctant to deal in specific figures. One of two attitudes is usually taken by company officials: either they are clamlike or they boast about the tremendous volume of sales of one selection. However, it is possible, by a little judicious digging, to arrive at some fairly close approximate figures such as we presented in our opening paragraph and those given below.

Conservative estimates are that RCA production for 1938 was over 12,500,000 records. Inasmuch as nearly 20 per cent. of the Victor volume is in Red Seal business, the sale of popular discs will have run at this rate around 10 million and that of classical discs around 2,500,000.

The American Record Company (Columbia, Brunswick and Vocalion records) does not give out official figures any more than any other company, but it is estimated that this concern distributed between two and four million records during 1938, and that the accent was on classical merchandise, but to what extent we cannot say.

A good seller in the classical field will run around 5,000 sets. Best sellers, like Tschaikowsky's *Nut-Cracker Suite*, may run up to 50,000 sets, but these are the exceptions.

In the popular field a 75-cent record selling 10,000 is a good seller, although 25,000 is not unusual. In the 35-cent field, 25,000

is nearer the volume expected of a good seller, with best sellers running up into six figures. These latter are rare, however. The life of a good popular record is estimated at six months. Some of the flops in this field never have any life, and are in and out of the lists overnight. There are certain popular records, admittedly few, that become classics in their field. In the swing field some fans would have us believe that a lot of forgotten numbers that never made a hit in their day are "classics", just because they're hard to get and because Hix Hoodman played a chorus or was one of the ensemble.

Similarly, in the classical field, the collectors have increased the values of what were originally record duds; second-rate singers' discs, which in their day did not sell too well, are today considered by many as treasurable finds, because they are relatively hard to get.

But this sort of record buying has nothing to do with the true record business, that business which refused to die, the future of which looms more promisingly than ever before; for record buyers today are no longer interested in purchasing a novelty, as they were in the acoustic days — they are interested in buying the music.

TWO LIEDER ALBUMS

PHILIP MILLER

A LIEDER RECITAL, by Karl Erb, with piano accompaniments by Bruno Seidler-Winkler. Victor set M-501, price $6.50.

■ Karl Erb belongs to that legendary company of singers whose names are familiar to collectors of the old and rare. The catalogs of various European companies used to list his records, at least one of which — a duet with his one-time wife, Maria Ivogün — found its way into the American Odeon list before the days of the microphone. His repertoire ran from Donizetti to Wagner, with a leaning towards Mozart. Now he is a man past sixty, but from the volume of his recent output he seems to have been spending most of his time in the studios for the last couple of years. He has definitely turned his back upon the opera, for his recording material is now drawn from an extensive lieder repertoire. The present set marks his debut in the domestic Victor catalogue.

Erb's voice is a light high tenor which retains today a good deal of its old quality and flexibility. Only the problem of breath support seems occasionally to tax him. He possesses the most important qualities for lieder singing — a marked individuality, intimacy, imagination, good diction and tasteful musicianship. Because of a certain somewhat precious quality one hesitates to call him great, but he is an artist who wins and retains our respect and affection.

The selection of lieder in this album is an excellent one. Each of the songs is well worth doing. Seven of the twelve are new to records, and only one can be called very familiar. If perhaps a few have been sung better by other artists, the Erb interpretations are good duplications. For instance *Am See* in his version is well worth owning, even though the singer may lack some of the ease and suavity with which Schlusnus adorned this little barcarolle. The coupling with *An die Laute* clinches the matter, for Erb's voice is surely better suited to this serenade than are the voices of the two ladies who have previously recorded it. *Dass sie hier gewesen* is a less familiar and strikingly different song — in its accompaniment at least it is strongly prophetic of Wolf. The singer does better by it than by *Der Wanderer an den Mond*, in which his performance is very staccato and a little flip. Here again Schlusnus is definitely to be preferred. Erb's record of *Die Liebe hat gelogen* is more impassioned than that of Ria Ginster, which some may like better. Personally I think this song can take what he gives. (The songs mentioned are all by Schubert, of course.)

The three Wolf offerings have especial interest, for one is a great song, and the others belong to the recently discovered lot which are as yet hardly known at all. *Zum neuen Jahr* is to my mind the best performance in the album — indeed it is practically impossible to imagine any other singer coping so successfully with its cruel tessitura and still maintaining his musical poise. *Andenken,* a setting of the same Matthisson text used by Beethoven (recorded by Gerhard Hüsch with *An die ferne Geliebte*) shows its composer already outstripping his distinguished predecessor in expressive song writing, although it is by no means mature Wolf. This song definitely comes off. Even better, and more akin to Wolf's ripened style, is *Frohe Botschaft,* with its jaunty counter-melody. In both of these songs Erb is capital.

He is triumphantly right, too, in the one Schumann song in the set — *Was soll ich sagen!* and in the charmingly naive *Des fremden Kindes heil'ger Christ* of Loewe. In this latter the piano part has been transcribed for strings, but despite a little extra embroidery no damage has been done. The lied has been abridged, decidedly to its advantage.

Of the two Brahms songs *O kühler Wald* is a masterpiece which has waited too long for a recording in its original form. The Erb voice is not ideal for this broad and noble melody (which has probably the shortest middle section in any song), but he sings it with taste and understanding. *O wüsst ich doch den Weg zurück* hardly needed another recording, but Erb's will stand with the best. Of those in my own collection I find myself still preferring Patzak, whose vocal quality and clean style are not unlike Erb's. The Conrad Thibault record, for all its genuine sincerity, is a little on the sentimental side, and that of Kipnis is tonally lush but rather heavy and metronomic.

Bruno Seidler-Winkler, a veteran like Erb, plays the accompaniments acceptably, and though the piano tone is occasionally a bit thin, the recording is generally good throughout.

—P. M.

* * *

SCHUBERT: *A Schubert Recital;* sung by Elisabeth Schumann, soprano, with piano accompaniments by Gerald Moore, George Reeves and Elizabeth Coleman. Victor set M-497, price $10.00.

■ The release of this album might have been timed to coincide with Mme. Schumann's announcement of her intention to become an



ELISABETH SCHUMANN

American citizen. It happens that it wasn't, but that fact need not deter us from welcoming it and her in the same sentence. Her recitals are never frequent enough, and her records, though plentiful, are always a treat. The present set contains sixteen songs by Schubert, for whom the singer professes a particular affection. Several of them take their places among the best performances she has yet given us, and the album considered as a whole is worthy of her high standard.

Naturally the set contains some second-best Schubert as well as several of his master songs. It brings a couple of lieder to their first recordings, and includes at the same time a number which, for better or for worse, have been done before — some rather frequently. Speaking of the latter first, we need not hesitate to say that in no case does she fail to justify the inclusion of a song. Her *An die Musik,* while perhaps not the last word on the subject (for the line of the melody really wants a heavier voice than hers) is, as far as I know, the best available at the present time. She does not exaggerate its noble sentiment, but approaches it simply and sincerely. *Auf dem Wasser zu singen* has surely never been more magically beautiful than here. The irresistible lilt of her rhythm, and the miraculous phrasing, make it easily the best performance I have experienced. *Horch, horch, die Lerch!* (which some might have preferred in English) is especially distinguished by the singer's treatment of the repeated *Steh' auf* refrain. *Der Jüngling an der Quelle* is sung rather faster and less tragically than it often is — which is right enough

— and it is a pleasure to hear the name *Luise* sung instead of the often substituted word *Geliebte. Geheimes* profits by the way in which Schumann brings out the lovely arch of its melody. This version may not kill the Gerhardt record, but it is infinitely better than the unimaginative one by Schlusnus.

Litanei is notable for great purity of line and superb handling of the turns. In *Gretchen am Spinnrade* we may miss some of the usual drama, and Mme. Schumann may lack just a shade of force necessary to the final *verhegen,* but she compensates by the most credibly girlish tone I have ever heard in the song. *Der Musensohn* is taken more slowly than usual, but loses none of its freshness. In *Nacht und Träume* the voice is like a light shining through the darkness of the accompaniment. *Lachen und Weinen* has another of the singer's charmingly characteristic touches on *Ruht bei der Lieb.* Sir George Henschel's remains a delightful record of this song, but no more so than this one.

Des Fischers Liebesglück and *Der Einsame* appeared almost simultaneously abroad in recordings by Mme. Schumann and Karl Erb. I have not had the opportunity of making a comparison, but the Schumann performances are among her most persuasive. Neither is a great lied in itself, nor is *Nähe des Geliebten,* although the hearer will be convinced that it is. *Der Schmetterling* was, of course, a natural for this singer.

Seligkeit and the popular *Wiegenlied* have both been excellently done by Ria Ginster, who sings more verses of the former and less of the latter than does Mme. Schumann. In both cases Schumann is the brighter of the two, a virtue which is perhaps balanced by the sustained softness of Ginster's singing.

Most of the accompaniments in this set are played by Gerald Moore, who is given credit on the album. Both he and George Reeves, who appears once in the recital, are well known as masters of this distinctive art. Elizabeth Coleman, heard in *Auf dem Wasser zu singen,* is only a shade less satisfactory. The singer is in her loveliest voice, and the recording is excellent throughout.

—P. M.

THE LIBRARY SHELF

THE FORTY-EIGHT PRELUDES AND FUGUES OF J. S. BACH. By Cecil Gray. 148 pp. The Oxford University Press. $2.75.

■ This book is a compilation of the refreshing and stimulating notes which Mr. Gray wrote for the *Bach* 48 *Society,* formed by the HMV Company in England and employing Edwin Fischer at the keyboard.

It might perhaps be going too far to say that Gray's notes were the most satisfying aspect of the releases of the *Bach* 48 *Society,* but Fischer's performances leave much to be desired; and the fact that the works are played on a piano which in the recording is anything but convincing in tonal quality did not help much, either. The whole "48" should perhaps be recorded by a first-rate harpsichordist.

Gray is anything but a stereotyped writer on music. His appreciation and admiration of music covers a wide range and is by no means limited to the well-trodden highways, as his previously published books on music have proved. Yet for him, as for many others, Bach would seem to be the most universal of composers. He tells us in his excellent preface to the notes here that one "can find in Bach precisely what he wishes to find, because everything is contained in him . . . for Bach is, in truth, a kind of compendium and epitome of musical art — when we speak of the art of music we might just as well speak of the art of Bach."

Not alone for those interested in the "48" are these notes intended, but for all students and admirers of Bach's art. Agreement in detail with Gray's opinions of the various works is not essential to the greater enjoyment of and profit from this book.

* * *

THE OXFORD COMPANION TO MUSIC, by Percy A. Scholes. Oxford University Press. 1938. Price $6.50.

■ Readers of these pages will recall Mr. Scholes as the arranger and annotator of Columbia's *History of Music for Ear and Eye.* He has long been regarded one of England's most competent musical scholars. lec-

turers and writers. With the completion of his latest work, this one-volume cyclopedia, Dr. Scholes joins the handful of eminent musical lexicographers. This new treatise on music is an excellent reference book, a fine biographical and technical dictionary. It is not a rival of Grove's, yet we daresay it may have as many entries in it, and we are certain it is quite as valuable if not as comprehensive. Undoubtedly planned as a factual dictionary, it goes beyond just that. Six years of uninterrupted work went into the preparation of this volume, and careful perusal of its pages tends to prove that the author has put not only time but great effort and care into its compilation. The scope of this work is amazing; it hardly seems a one-man show, and yet it most assuredly is.

The system of cross references in this book is not only unusual but most gratifying. The writer does not list the works of the various composers under the articles on those composers, but if one turns to the musical forms, like *concerto, symphony, sonata,* etc., he will find listed the number of works that the most important, as well as many less important, composers wrote, with special mention of the outstanding compositions. Synopses of the plots of the best known operas are included; and under the head of the various countries will be found numerous entries as well as cross references which send the reader off on many interesting and informative trails.

Mr. Scholes has kept in mind the music lover's needs and viewpoints, and has succeeded, in our estimation, in including as much worthwhile information as we have ever found in one volume. Naturally omissions will be noted, but this is bound to happen in a work limited to one volume. It would be unfair to any prospective reader to lead him to believe that he will agree with Mr. Scholes in all his observations on musical subjects; for one thing, we believe that not a few will differ with him on his remarks about American music and what he terms the American Terminology. The divergences from English usage are less regrettable than Mr. Scholes would have us believe. One wonders if his objections to our usage of the words *Note* and *Tone* is as important as he seems to think it is. Like many Englishmen, Mr. Scholes cannot refrain from being chauvinistic. But despite the fact that this book is rather too British on more than one score, it is an ideal companion for the music lover. After all Mr. Scholes gives more pictures and factual data (if nothing more) concerning American composers than does Grove's. The book is both interestingly and attractively illustrated.

* * *

TOSCANINI AND GREAT MUSIC, by Lawrence Gilman. New York: Farrar and Rinehart. 1938.

■ Mr. Gilman discusses a group of standard orchestral works as "rediscovered" through the medium of Toscanini's performances. The book is less concerned with Toscanini, however, than it is with Mr. Gilman's musical predilections. Toscanini, in reality, gives Mr. Gilman a new opportunity to pour forth his verbal eloquence on Beethoven, Brahms, Debussy and Wagner among others. (The omission of Mozart, considering Toscanini's great admiration of that composer, is incomprehensible.)

Throwing the focus on Toscanini in the manner in which Mr. Gilman does it here leads, or should we say — misleads, the reader into believing that no other conductor can convey music as eloquently and as convincingly as Mr. Toscanini. Mr. Gilman would have us believe that to hear the Italian maestro conduct a standard work is to hear it for the first time. If one has read Mr. Gilman's writings over a period of years one will recall his ardently worded acclamations of other conductors in the past. Much the same manner employed here in behalf of Toscanini, was often used by him formerly in favor of Stokowski. Frequently they left us with the impression that Mr. Gilman considered no other conductor quite the same miracle worker as the erstwhile Philadelphian.

Toscanini's greatness cannot be refuted, however. He is, in some works, the supreme master. What the writer says of his reading of Beethoven's *Pastoral Symphony* can be repeated again and again: "Nothing could exceed the affection and the care that this indefatigable master lavishes upon every moment of the score." Yet the memory of Toscanini should not preclude the enjoyment of music in interpretations by other eminent conductors.

Music has many meanings. This Mr. Gilman knows; and so through the years he has written and rewritten, philosophized, eulogized, and appraised the scores of his favorite composers. Here he turns his attentions again to Haydn, Beethoven, Schubert, Brahms, Debussy, Sibelius, and Wagner. The absence of Mozart is lamentable, to our way of thinking; Mr. Gilman has written about the others with such rare conviction and in-

finite insight that anything he would have to say about Wolfgang Amadeus would surely make equally rewarding reading. But maybe the writer does not esteem him as he does the others. It is quite likely that one who admires the rich pageantry of Wagner, as Mr. Gilman does, may find the music of Mozart less compelling.

Those who reflect upon the music they love, those who nourish the memory of great performances, will undoubtedly cherish this book. It is addressed to all, and fervently penned by one of the most eloquent and gifted music lovers of our time.

* * *

MUSIC ON RECORDS. By B. H. Haggin. Oxford University Press, New York. Price $1.25.

■ There is room for a book like this and the author has endeavored to make this one compact and far-reaching; for he has compressed considerable information into a small volume, but the shortcomings of the book definitely outweigh its merits. Mr. Haggin, despite the general soundness of his judgment, lacks the imagination essential to make such a book as this function as it should — that is, primarily as a guide to musical laymen and novices. The book is too full of Mr. Haggin's personal prejudices, prejudices which emanate, we suspect, less from arbitrariness or disagreement with opinions generally held than from messianic convictions. His attitude toward music inevitable suggests this in his writings. For example, whenever he has the opportunity, he lets it be known in no uncertain language that he is the only living critic to discover that Sibelius is no genius. When Mr. Haggin dislikes a composer there is nothing more to be said upon the subject, he dismisses him with an awesome finality. Thus in the present volume he dismisses Gabriel Fauré, in one swoop discarding all of his works as "empty facility and elegance."

Among living composers, Mr. Haggin apparently finds only Ernest Bloch admirable. But, although Mr. Haggin withholds his personal endorsement from the living composers of serious music, he does not deny the jazz improvisors a kindly word. In fact, he includes in his book on serious music a section on swing, which sticks out rather like a sore thumb. But maybe Mr. Haggin is just as opinionated here; we should like to hear from some of our swing music enthusiasts on this.

The book has an appendix on building a record library, and a complete index.

The unfortunate fate of a book like this is that no sooner has it appeared when it is in danger of becoming out of date. As a matter of fact some of the recordings recommended here have already been replaced by more desirable ones.

Swing Music Notes

Enzo Archetti

■ THE SATURDAY NIGHT SWING CLUB ON WABC continues as strong as ever — but with a few changes. Leith Stevens, who has directed its orchestra for about two years, has turned over his baton to Walter Gross, its former pianist and a composer with several popular hits to his credit. No pianist has as yet replaced Gross and he occasionally directs from the piano. Leith Stevens' next move is not yet known but when one remembers the S.N.S.C.'s past history, the change invites speculation. One remembers that Bunny Berigan and Raymond Scott with his quintet are alumni of S.N.S.C. and they are not doing so badly right now.

Maybe I've mentioned this before but it can bear repeating. Every Wednesday from 6:00 to 6:30 P. M. the Make-Believe-Ballroom Program of Station WNEW presents the Wednesday Night Jam Session. This is *not* a recorded program but a real flesh and blood jam session made up of the best talent available at the moment. A typical broadcast was that of December 21st: Duke Ellington and six of his men — Johnny Hodges, Cootie Williams, Harry Carney, Lawrence Brown, Sonny Grier, and Bill Taylor. They played *Rendezvous in Rhythm, Jeeps Blues,* a new arrangement of *Tiger Rag, The Jeep is Jumping,* and *On the Sunny Side of the Street,* as well as two new numbers: *Hodge Podge* and something that sounded like *Tuxedo.* They played everything in the traditional Ellington manner, which is to say they were grand.

On other Wednesday evenings the Jam Session has had Fats Waller, Jack Teagarden, Pee Wee Russell, Bud Freeman, Artie Shapiro, Eddie Condon, Zutty Singleton, Larry Clinton, and many others. Certainly a radio program well worth listening to.

The most exciting piece of news for this month is that the long promised Ellington concert will at last take place. The time and the date are set: January 3rd at the Great Hall at City College in New York City. Tickets, at $1.00 top, are available through the Harlem Branch of the Y. M. C. A., the Mills offices, and Station WNEW. This is something to start off the new year!

This doesn't exactly come under the head of swing music but . . .

Has anyone noticed a certain familiar something about the current song hit *Ferdinand the Bull* which is the theme of Walt Disney's newest screen masterpiece? It bothered the writer considerably until one day when Tschaikowsky's *Trio in A minor, Op.* 50 ("To the Memory of a Great Artist") was broadcast and there it was — right in the theme of the variations! In fact one of the variations matches it almost exactly in key and tempo. What a coincidence!

Eddie Condon, the guitar player with the magic fingers, is not at Nick's any more. He was let out. Economy was the reason given. But actually Nick was contemplating a change. He wanted Wingy Mannone and George Brunies to front another orchestra to alternate with the one already there. That cost money so Nick began economizing with Eddie Condon. Wingy and Brunies couldn't agree who should front and get the publicity so that fell through. That leaves Nick without three good men.

Joe Bushkin, the talented young pianist who was "on leave" for a while has returned to Bunny Berigan's orchestra. In the meantime he recorded two numbers to be released shortly under the Commodore label: Joe Bushkin and Jess Stacey, on two pianos, and Willie "the Lion" Smith on celesta, combined as a novel trio to play *Tidal Sweep* backed by a two-piano version by Bushkin and Willie of the *Lion and the Lamb*. More about this later.

Bud Freeman is also now "at liberty". He is toying with the idea of starting his own band. The now justly famous Freeman Trio has recorded *Blue Room, Three Little Words, Exactly Like You,* and a blues, all of which will also appear soon under the Commodore label.

A new night club in New York is not exactly exciting news. They come and they go every day. But this one is different. It is called the Café Society and it will open its doors soon in the Village. Billy Holiday will front a band consisting of Frankie New-

(*Continued on Page* 344)

Overtones

England

BORODIN: *Prince Igor Dances, Act* 2; Eugene Goosens and London Philharmonic Orch. H.M.V. C3048-49.

MENDELSSOHN: *Violin Concerto;* Yehudi Menuhin and Colonne Concerts Orch., Paris, dir. Enesco. H.M.V. DB8586-9.

GRIEG: *Holberg Suite;* String Orch., dir. Walter Goehr. H.M.V. C3059-60.

DELIUS: *On Hearing the First Cuckoo in Spring;* London Phil. Orch., dir. Constant Lambert. H.M.V. B8819.

CORELLI: *Christmas Concerto;* London Sym. Orch., dir. Bruno Walter. H.M.V. DB-3639-40.

WEBER-BERLIOZ: *Invitation to the Dance;* B.B.C. Orchestra, dir. Toscanni. H.M.V. DB3542.

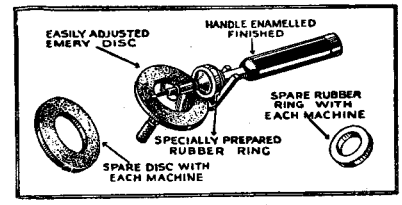
VAUGHAN WILLIAMS: *Serenade to Music;* B.B.C. Orch. and a Choir, dir. Wood. Eng. Col. LX757-8.

MOZART: *Paris Symphony, K.* 297; London Phil. Orch., dir Beecham. Eng. Col. LX-754-5-6.

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Concerto in A Minor (Schumann), played by Myra Hess, piano, with Orchestra conducted by Walter Goehr. Album M-473 (AM-473 for automatic operation.) 8 sides, $6.50.

Quartet No. 3 (Paul Hindemith), played by The Coolidge Quartet. Album M-524 (AM-524 for automatic operation.) 6 sides, $6.50.

The Moldau (*Vltava*) (Smetana) & *From Bohemia's Meadows and Forests* (Smetana) (Nos. 2 and 4 from Symphonic Cycle *My Country* (*Ma Vlast*). Played by the Czech Philharmonic Orchestra, Rafael Kubelik, Conductor. Album M-523 (AM-523 for automatic operation.) 6 sides, $5.00.

Brahms Song Society, Volume 1. Fourteen Songs. Sung by Alexander Kipnis; Gerald Moore, Piano. Album M-522, 12 sides, $12.00.

Oberon - Ozean, Du Ungeheur! — Ocean, Thou Mighty Monster!) (Act 2) (Von Weber). Sung by Kirsten Flagstad with the Philadelphia Orchestra, Eugene Ormandy, Conductor. Record No. 15244, $2.00.

Legend No. 2 — *St. Francis Walking on the Water* (Liszt). Played by Alfred Cortot, Piano. Record No. 15245, $2.00.

La Scala Di Seta - Overture — (The Silken Ladder) (Rossini). Played by the B.B.C. Symphony Orchestra, Arturo Toscanini, Conductor. Record No. 15191, $2.00.

Zigeunerweisen — (Gypsy Airs) (Sarasate). Played by Jascha Heifetz, with the London Symphony Orchestra, John Barbirolli, Conductor. Record No. 15246, $2.00.

I Pagliacci — Prologo (Leoncavallo). Sung by Igor Gorin, with Orchestra conducted by Wilfred Pelletier. Record No. 4409, $1.00.

Coppélia Ballet - Suite (Delibes) Dance of the Automatons and Waltz, and Czardas. Played by the Boston "Pops" Orchestra, Arthur Fiedler, Conductor. Record No. 12527, $1.50.

Hänsel und Gretel - Abendsegen (Evening Prayer) (Act 2) and Folk Lied und Lied Des Sandmannchens (Folk Song and Sandman's Lullaby) (Humperdinck). Sung by Elisabeth Schumann, with piano accompaniment by Ernest Lush. Record No. 1948, $1.50.

Frülingstraum (Dream of Spring) (Schubert — Opus 89).

Gretchen am Spinnrade (Margaret at the Spinning Wheel) (Schubert - Opus 2). Sung by Hertha Glatz, with piano accompaniment by Franz Rupp. Record No. 15247, $2.00.

Titus Overture (Mozart)

La Finta Giardiniera - Overture (Mozart, K. 196). Played by the Vienna Philharmonic Orchestra, Bruno Walter, Conductor. Record No. 12526, $1.50.

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OFFENBACH: *Gaieté Parisiene - Ballet Suite;* London Phil. Orch., dir. E. Kurtz. Eng. Col. DX883-4.

LISZT: *Fantasia on Beethoven's "Ruins of Athens";* Egon Petri and London Phil. Orch., dir. L. Heward.

MOZART: *Piano Concerto in B fl., K.* 456; Lili Krauss with London Phil. Orch., dir. Goehr. Parlo - Odeon R20404-7. (Incorrectly listed last month as K. 450.)

DEBUSSY: *Preludes - Book I;* Walter Gieseking. Eng. Col. LB47-52.

CHOPIN: *Tarantelle,* and *Etude, Op.* 10, *No.* 5; Claudio Arrau. Parlo. R2588.

BEETHOVEN: *Sonata in C minor, Op.* 13; Edwin Fischer. H.M.V. DB3666-7.

DEBUSSY: *Douze études;* Adolph Hallis. Eng. Decca K891-6.

CHOPIN: *Scherzo in E minor, Op.* 20; Anatol Kitain. Eng. Col. DX885.

LISZT: *Bénédiction de Dieu dans la solitude;* Louis Kentner. Eng. Col. DX879-80.

WATHEW: *Sonata in D,* for viola and piano; and *A Mosaic in Four Parts;* Watson Forbes and Myers Foggin. Eng. Decca K897-8.

BEETHOVEN: *Sonata in F maj., Op.* 24 (*Spring*); Jeno Lener and Louis Kentner. Eng. Col. LX759-61.

BACH: *Suite in G major;* (an arrangement) Danish Quartet. H.M.V. DB5221.

France

MOZART: *German Dances Nos.* 1, 2, and 3, *K.* 605; Walter and Vienna Phil. Orch. H.M.V DA1570.

SCHUBERT: *Rondo in B mi., Op.* 70; Yehudi and Hephzibah Menuhin. H.M.V. DB-3583-4.

BACH: *Sonata for flute, violin and clavier;* Trio Moyse. H.M.V. DB5076.

DUPARC: *Phidylé; Elégie* and *Le Manoir de Rosemonde;* Chas. Panzera. H.M.V. DB-5075.

MOZART: *Dans un bois;* and *An Chloë;* Irène Joachim. H.M.V. DA4917.

Sacred Music

VIADANAS: *O sacrum convivium;* PALESTRINA: *A bone Jesu:* and INGEGNERI: *Tenebrae factae sunt.* Fr. Col. RFX56.

VAN BERCHEM: *O Jesu Christe;* and VICTORIA: *O quam gloriosum.* RFX57.

DEBOUSSET: *Qu'en un instant, Noël ancien;* VIVET: *Cantate domine;* and *Les choeurs angéliques, Noël francais ancien.* RFX58.

JOSQUIN DES PRES: *Ave vera Virginitas;* and MOZART: *Adoramus Christe, K.* 327. (Organ alone). RFX59.

MOZART: *Ave verum, K.* 618; and BERLIOZ: *Adieu des berges, from L'enfance du Christ.* RFX60. All vocals above by the Choir of the Strasbourg Cathedral, dir. Abbe Alphonse Hoch.

PALESTRINA: *Lamentations of Jeremiah;* and DUFAY: *Three-Part Hymn, Ave Maris Stella, Christe Redemptor, Tantum;* sung by Paraphonistes de St. Jean des Matines. Lumen 32054.

Germany

HANDEL: *Organ Concerto No.* 1; Sittard and Berlin Phil. Orch., dir. Ludwig. Polydor 67257.

TSCHAIKOWSKY: *Gesegnet seid mir, Wald un Au;* and GRETCHANINOW: *Die Nacht;* Heinrich Schlusnus. Polydor 62798.

BRUCKNER: *Sym. No.* 5 *in B fl.;* Hamburg Phil. State Orch., dir. Jochum. Telefunken E2672-80.

BACH: *Passacaglia in C minor* (3 parts); and *Herzlich tut mich verlangen* (1 part); Prof. Fritz Heitmann on organ Berliner Dom. Telefunken E2681-2.

HAYDN: *Str. Quartet in F, Op.* 3, *No.* 5; Calvet Quartet. Telefunken A2176-7.

BEETHOVEN: *Egmont Overture;* Berlin Phil. Orch. dir., Jochum. Telefunken E2683.

GRIEG: *Herzwunden,* and *Letzter Frühling;* Berlin Phil. Orch., dir. Schmidt-Isserstedt. Telefunken E2600.

WAGNER: *Siegfried's Rhine Journey;* Berlin Phil. Orch., dir. Schmidt-Isserstedt. Telefunken E2685.

AUBER: *Die Stumme von Portici, Overture.* Same. Telefunken E2686.

TSCHAIKOWSKY: *Pathétique Symphony, Op.* 74; Berlin Phil. Orch., dir. Furtwängler. Electrola DB4609-14.

LISZT: *Hungarian Fantasia;* Winfred Wolf and Berlin Phil. Orch., dir. Weisbach. Electrola EH1209-10.

SARASATE: *Introduction and Tarantelle;* and *Habanera;* Ruggiero Ricci and L. Persinger. Electrola DB4598.

WAGNER: *Die Walküre — Scenes* 1 *and* 4 *from Act* 2; Marta Fuchs, Marg. Klose. Lauritz Melchior and Hans Hotter. Electrola DB4599-4607.

VERDI: *Otello - Salce, Salce,* and *Ave Maria* (in German); Tiana Lemnitz. Electrola DB4595.

Record Notes and Reviews

Orchestra

MENDELSSOHN: *The Hebrides Overture,* or *Fingal's Cave* Opus 26; played by London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia disc 69400-D, price $1.50.

■ Wagner called this overture an "aquarelle" and praised its composer as a "landscape painter of the first order." When Mendelssohn visited the Hebrides in 1829 he was deeply impressed, and he promptly sketched this overture, one of the most poetic works that he ever wrote. As Tovey says, it "far transcends the typical praises that Mendelssohn's posterity has consented to assign to him. It is indeed a masterpiece of delicate and polished orchestration . . . The perfection of form in the *Hebrides Overture* is the perfection of freedom; it has the vital and inevitable unexpectedness of the classics."

There have been a dozen versions of this overture since electrical recording came into existence, but none that made us more aware of the exquisite beauty of the piece than Beecham's. It is, as W.R.A. has said in *The Gramophone,* "a most poetic mind, playing upon another, and so a cherishable recording." Those little twists and turns that the composer gives to the melodies are deftly conveyed by Beecham; I have never heard the recapitulation, the finale of the overture, played more cherishably. The ubiquitous London Philharmonic always shows up best under Sir Thomas' baton, and seemingly the recording too takes on an additional glow, but this I know is just an illusion.

—P. H. R.

• • •

MOZART: *Titus Overture;* and *La finta giardiniera — Overture;* played by Vienna Philharmonic Orchestra, direction of Bruno Walter. Victor 12526, price $1.50.

■ Mozart's last opera, *La Clemenza di Tito,* was written three months before he died. Despite his illness the work was completed and rehearsed within eighteen days. It was an *opera seria* — a form which had become old-fashioned and with which he was wholly out of sympathy. It is not surprising, therefore, that *Titus* is not one of Mozart's masterpieces. Several of the numbers in it are still well worth hearing. but the overture can hardly be said to be one of these. A bustling, festive composition, this prelude is not without formal interest (the order of the two subjects is reversed in the recapitulation), but it has little else to recommend it.

The overture to Mozart's early comic opera, *La finta giandiniera,* is one of the weaker of his operatic introductions. Of its two movements — Allegro molto and Andantino grazioso — only the first is presented here. If it was worth recording at all, even if only as a filler-in, it would seem that it should have been given complete.

Both works are very well performed and recorded. One imagines that this disc will appeal principally to those music lovers who would treasure it as a perhaps final melancholy memento of the collaboration of a great orchestra with a distinguished conductor, and to those Mozarteans who would rather have an otherwise unavailable overture-and-a-half than not.

—N. B.

•

SMETANA: *The Moldau* (*Vltava*), and *From Bohemia's Meadows and Forests,* Nos. 2 and 4 from six symphonic poems — *Ma Vlast;* played by Czech Philharmonic Orchestra, direction Rafael Kubelik. Victor set M-523, three discs price $5.00.

■ Smetana was one of the most ardent of all nationalists in music, in fact he was, as has been said, an incorrigible patriot. The six symphonic poems which the composer wrote between 1874 and 1879, under the general head *My Fatherland* (*Ma Vlast*) was intended as a glorification of his country. Some years ago all six of the tone poems were recorded by Talich and the present orchestra, but the complete cycle was not issued in this country. Of the six poems, the second, named after the famous river Moldau, is the most popular and has been played by symphony orchestras all over the world. Next in popularity is the fourth poem, *From Bohemia's Meadows and Forests,* similar in character. The pastoral quality of these two works has undoubtedly assisted in their welfare; there is none of the pretentiousness

or pompousness of the other works; the latter deal with — (1) Vysehrad, a famous and historic citadel at Prague; (3) Sarka, the "noblest of the Bohemian Amazons"; (5) Tabor, the fortress of the Hussites; and (6) Blanik, "the name of the mountain where sleep the Hussite warriors who died a glorious death for their country, and who await their resurrection."

The Moldau or Vltava River rises near the frontier of Austria. It is said to flow amid scenic wonders — great waterfalls and deep rugged gorges. In the tone-poem Smetana sets forth in part the beauties of nature through which the river passes. In the beginning we greet it at its source and the gradual increase and broadening flow of the stream is cleverly represented in the music. With the beginning of side two of the recording, we are introduced to a rustic wedding, then after the music quiets down the descent of night and the rise of the moon is suggested first in the woodwinds then in the violins, as the Nymphs' Dance begins, in the flutes and clarinets. From the Nymphs' Dance the music returns to the flowing theme of the river, now rushing through the heart of the country, by historic edifices and the places where the great deeds of heroes took place. The fortress of Vysehrad greets the stream; famous castles are reflected in its sheen. All this, one should remember, Smetana had in mind when he conceived the music.

The program of the other tone-poem has been called "a tonal celebration of natural beauties; music of pastoral character." The country around and about the Moldau is pictured in the music, the fertile and colorful beauties of the Bohemian fields and the tall trees of her forests. The music is also said to include a village feast, which begins toward the end of the second record side and is extended in a gay, boisterous polka on the third side. There is some unusual writing near the end of side one of the recording, extending well into side two, fugal in construction and rather fussy for the type of scene intended. The music needs not analysis, however, but only the will to enjoy it in the spirit in which it was written.

The recording of these two works has been brilliantly realized, and as far as reproduction is concerned they definitely replace all former issues. The playing of the orchestra, under the direction of Rafael Kubelik, achieves the essential vigor but hardly the essential tenderness. The balance of parts in the second side of *Moldau* is not as good as it was in the Talich recording, the horns being strangely submerged and the woodwinds featured too prominently for the good of the ensemble. This may or may not be due to the conductor. One recalls the feeling for this music that the late Mörike had; the spirit of his recorded performance has never been duplicated, in my estimation. (The same can be said about Mörike's recording of the overture to Smetana's *Bartered Bride.*) Kubelik is a little on the heavy side, as if the patriotic elements of the music impressed him most. The playing of the orchestra is most impressive, however, and its timing and precision in attack are equal to the best to be found on records. (For further proof of this, I recommend the performance of Dvorak's *New World Symphony* in Victor set M-469).

▪ ▪ ▪

STRAUSS: *Sinfonia Domestica, Opus* 53; played by the Philadelphia Orchestra, direction Eugene Ormandy. Victor set M-520, five discs, price $10.00.

■ Strauss published this work in 1904, five years after *Heldenleben,* that extended and glorified symphonic "first movement". Cecil Gray points out that prior to this work Strauss was torn between the romantic and classic forms, and that in this symphony he is "wholly classical both in form and programmatic intention." Basically Strauss, of course, is a romantic, and, judging from some of his thematic material, a rank sentimentalist. Too often his music abounds in lushness and pomposity. His themes are often ingeniously developed, but in themselves they are not particularly vital or impressive. It is what he does with them that counts, and undoubtedly impresses his admirers. This is particularly true of the present work.

Of interest, in comprehending the structure and impulse of this work, are Gray's observations that "Strauss' increasing tendency to sacrifice musical continuity and organic development to some illustrative purpose inevitably led him away from the romantic back to the old classic form;" and, "in his later works (among which this may be included) he builds in sections, according to some ground plan, which he then brings into coordination and balance; the music does not grow spontaneously from bar to bar." Although skillfully contrived, and richly and elaborately scored, the *Sinfonia Domestica* is definitely lacking in true spontaneity. Its orchestral splendor is its chief asset.

The notes with the set, although far from conclusive, furnish some interesting historical data. Despite the "rave" quoted from *The Musical Courier* under the date of March 23, 1904, the consensus of opinion has never termed the *Sinfonia Domestica* Strauss' "greatest orchestral work." Dealing with "papa, mama and the baby," the program has undoubtedly had its popular appeal, as Newman has stated; but through the years that appeal does not seem to have endured, if one judges from the number of performances of the *Sinfonia Domestica* in comparison to those of other works by Strauss.

Although divided into three sections — an Introduction and Scherzo, an Adagio, and a fugal finale — the music is nevertheless played, like *Heldenleben* and the *Alpine Symphony*, without pause. The work, based upon three themes, the husband's, the wife's and the baby's (the first two of which are sub-divided), deals with family life for a day. We are introduced to the various characters at first through their themes. This introduction is a very elaborate affair; one gets the impression that the family is rather pompous and overbearing, an impression that the present performance does not mitigate. The scherzo section gives us the parents' joy, child-play, admiring relatives, etc.; the adagio section is marked — *Doing and Thinking, Love Scene* and *Dreams and Worries;* and the finale brings us a family squabble over junior's future and then the making up of the parents.

When Ormandy played this symphony in New York last March, it was noted that he made it a virtuoso work, quite different from the more affectionate and warm-hued concept of the composer. "Mr. Ormandy's conception of the *Domestica,*" wrote that astute critic, Oscar Thompson, "seemed to be that it was a colossal showpiece. . . . a carnival of effects, an orgy of sonorities . . . Looked upon in that light, the performance was one exceedingly expert, vivid and highly vitalized. Here was virtuosity at something near its apex." There seems no reason to add or take away from Mr. Thompson's comments, for the brilliantly recorded performance more than sustains them. One wonders if this sort of interpretation will prove as persuasive as the less intense and more mellow reading that I have heard under the baton of the composer himself. I remember the recording of this work that the late Mörike made, and although from a reproductive standpoint it would no longer be tolerated, the spirit of that performance made the family a more human one. —P. H. R.



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TAYLOR: *Through the Looking Glass, Suite,* or *Five Pictures from Lewis Carroll, Opus* 12; played by Columbia Symphony Orchestra, direction of Howard Barlow. Columbia set 350, four discs, price $8.00.

■ The first of the symphonic recordings resulting from the purchase of the Columbia Record Company by the Columbia Broadcasting System naturally features two of the latter company's foremost officials. Taylor is musical advisor to the company and Howard Barlow is leading conductor. Barlow has featured American works for some time on the air, so in selecting an American work for his first recording he has but pursued a course in which he has expressed himself most interested.

It seems strange that Deems Taylor, who has had perhaps more publicity than any living American composer, should have been so meagerly represented on records. His suite, based on Lewis Carroll's famous book, has long been admired, and certainly should have been recorded before this. It is not that it is portentous music, but it is attractive music — music that is amiable and pleasing, not too realistic in its program and yet charmingly expressive of its subject. The work is divided into five parts: 1a. *Dedication;* 1b. *The Garden of the Flowers;* 2. *Jabberwocky;* 3. *Looking Glass Insects;* 4. *The White Knight.*

The second section, *Jabberwocky*, has been performed alone many times. It is perhaps the most original part of the work; yet the other parts are quite in the picture. Taylor pays his respects to Wagner in some of the pages dealing with *The White Knight,* curiously enough recalling Isolde's *Liebestod.*

Barlow plays the music with evident affection; everybody seems to have been congenial and happy over the event and the whole thing was under the personal direction of the composer. The recording, made, I am given to understand, in the Columbia Playhouse, is excellent. The balance and the timbre of the various instruments could hardly be improved upon; particularly ingratiating is the warm tone of the violins. This is by far the best recording made of a radio organization. Let us hope that we obtain many more from the same sources.

Despite the many things to be said in favor of this set, I feel the price of $2.00 a record an unnecessarily high one. When the recordings of Sir Thomas Beecham and Felix Weingartner, among others, are priced at $1.50 a disc, it seems unfair to ask more for this one.

* * *

ROSSINI: *La Scala di Seta - Overture;* played by the B. B. C. Orchestra, direction Arturo Toscanini. Victor disc 15191, price $2.00.

■ Beecham has already given us a fine recording of this overture (Columbia 9077-M). His and Toscanini's performances offer some interesting points of contrast. Toscanini is somewhat brusquer and more highly vitalized in his performance, while Beecham, although not lacking in precision, makes more of the inner rhythms and the melodic curves of the music. Beecham possesses an uncanny gift for this. Toscanini's predilection for setting forth music in long lines makes for greater virtuosity in performance. Both conductors affirm the gaiety of the music and its youthful exuberance; Rossini was only twenty when he wrote this bounding effusion — the overture to a one-act comic piece, *The Silken Ladder.* Beecham's recording is spaced so that he can give a bit of Handel for an encore. All to the good! The recording of both orchestras is resonant and full, with the edge for slightly better reproduction going to the Toscanini disc.

—P. H. R.

* * *

TSCHAIKOWSKY: *The Swan Lake—Excerpts;* played by London Philharmonic Orchestra, direction Antal Dorati. Columbia set 349, four discs, price $6.00.

CHABRIER: *Cotillon — Ballet; played by* London Philharmonic Orchestra, direction Antal Dorati. Columbia set X-113, two discs, price $3.25.

■ The directors of the Imperial Theatre at Moscow invited Tschaikowsky to write his first ballet in 1875. The score was completed in March, 1876, but it was not produced until February of the following year. Not a success at that time, it has since gained in popularity and in recent years has been given consistently by the Ballet Russe.

The story is a typical Russian fairy tale, allowing for some effective theatre, but the music, outside of being melodically graceful, is not as good as that of the composer's later ballets. At its best it is a conventional score.

Cotillon is also in the repertory of the Ballet Russe. The suite, as well as the chore-

ography arranged by Balanchine from some of Chabrier's *Picturesque Pieces* for piano, is, we believe, a fairly recent acquisition. In the theatre the brightness of the music, its sparkle and inherent warmth enhance the picture of the dancers; for there is no denying that Chabrier has infectious freshness and exuberance. An an orchestral suite, quite apart from the stage, the music is attractive and full of a "friendly spirit".

The suite contains: (first disc) *Menuet pompeux* (*"La Toilette"*), *Scherzo - Valse* (*"Danse des Chapeux"*); (second disc) *Idylle* (*"Les Mains du Déstin"*), *Danse Villageoise* (*"Grand Ronde final"*).

The present performances of these two works emanate from the Ballet Russe, for Dorati has been associated with it as a conductor. Both performances are straightforwardly given, in the spirit of the nimble feet of the dancers, but for home-concert usage one could have asked more point to the music upon occasion as well as more nuance, particularly in the Chabrier music.

• •

BIZET: *Jeux d'enfants — Ballet suite, Opus* 22; played by London Philharmonic Orchestra, direction by Antal Dorati. Victor set M-510, two discs, price $3.50.

SCARLATTI-TOMMASINI: *Donne di buon umore* (*The Good-Humored Ladies*); played by London Philharmonic Orchestra, direction Eugene Goosens. Victor set M-512, two discs, price $3.50.

RIMSKY - KORSAKOW: *Schéhérazade — Symphonic Suite, Opus* 35; played by London Philharmonic Orchestra, direction Antal Dorati. Victor set M-509, five discs, price $7.50.

■ Apparently there is a growing demand for music of the ballet, because both Victor and Columbia are augmenting their regular lists with many items of this nature. Too, Victor has put forward a ballet booklet for counter distribution, designed to acquaint all those interested with the stories of the various ballets and their history.

The above sets were issued this past month on a special list, apparently for Christmas sale. Not having received review copies of any of these, we cannot give our readers first-hand information on their merits at this time. Suffice it to say the Bizet item was recently issued in England where it was received with a moderate amount of interest and *The Good Humored Ladies*, recorded several years ago, is the most complete version of this delightful music on discs.

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NIGHTS AT THE BALLET; played by Symphony Orchestra, direction Walter Goehr. Victor set C-30, four discs, price $5.50.

■ Here we have a collection of excerpts from the most popular ballets, rendered with gusto and precision. The playing is somewhat on the coarse side; one suspects that the orchestra was assembled for the occasion and not given too many rehearsals. However to the avid balletomane the recordings will probably prove pleasantly reminiscent.

The first disc begins with the *Préambule* from Schumann's *Carnaval*, then comes part of the *C sharp minor Waltz* of Chopin, followed by Tschaikowsky's *Dance of the Little Swans* from *The Swan Lake;* side B begins with the *Tarantella* of Rossini, the *Sugar-Plum Fairy Dance* from Tschaikowsky's *Nutcracker Suite*, and for the last half of the record, about the right length, as one critic has said, of Ravel's *Bolero.*

The second disc starts with Strauss' ubiquitous *Blue Danube*, then comes Chopin's *A major Prelude*, then a fragment from the Scarlatti - Tommasini ballet — *The Good-humored Ladies;* side B brings an excerpt from Tschaikowsky's *Symphony No.* 5, then comes the same composer's famous *Waltz of the Flowers*, and as a finale the concluding Waltz from Delibes' *Coppélia.*

The third disc starts off with part of Weber's *Invitation to the Dance* and continues with music from the *Prince Igor Dances;* side two opens with the *Russian Dance* from *Petroushka*, and continues with part of the *Miller's Dance* from Falla's *Three Cornered Hat.*

The fourth disc has on one side some of Rimsky-Korsakow's *Schéhérazade*, more of the dance music from *Prince Igor* and a plaintive bit from *The Swan Lake;* on the other side the *Chopin movement* from Schumann's *Carnaval*, some of the *E flat Waltz* from *Les Sylphides* and lastly the *Galop* from Bizet's *Jeux d'enfants.*

* * *

MASSENET: *Phèdre Overture;* played by the Grand Orchestre Symphonique, direction G. Andolfi. Columbia disc 69395-D, price $1.50.

■ Massenet wrote this overture for Sarah Bernhardt's production of *Phèdre* in 1901. The piece undoubtedly aims to reproduce musically some of the dramatic intensity of the famous Racine drama, but it hardly does justice to the subject. Gounod and Wagner are rather incongruously mated here, the music being divided between dramatic ponderosity and voluptuousness. Andolfi's performance is a forceful, energetic one with a suggestion of the do-or-die spirit. He takes his Massenet almost too seriously. A comparison with the aged recording of Hertz and the San Francisco Symphony reveals in the present recording greater volume of sound and a greater semblance of realism, but a less impressive performance. There is a lack of resonance in the reproduction that suggests a "dead" studio.

—P. G.

Concerto

MOZART: *Concerto No.* 1, *in F major, for harpsichord and orchestra, K.* 37; and JOHANN CHRISTIAN BACHS *Rondo* from *Concerto in C major;* played by Marguerite Roesgen-Champion and Orchestre Symphonique of Paris, direction of M. F. Gaillard. Columbia Set No. X-114, 2 discs, price $3.25.

■ Wyzewa and Saint-Foix have shown that this is not an original composition by Mozart. According to these authorities the first movement is arranged from the opening movement of a sonata by Raupach, and the finale from the first movement of a sonata by Honnauer, and they believe that the middle movement is probably based on a piece by Schobert. The three men mentioned were French composers with whose works Mozart became acquainted in Paris in 1766. In 1767 the eleven-year-old Wolfgang, preparing for a trip to Vienna, adapted the pieces named and made a concerto of them. In the process he did not change the originals but merely added orchestral *tutti* for introductions, interpolations, and conclusions and wrote a discreet accompaniment to the harpsichord parts. The last movement, by the way, is wrongly called a rondo in the score and on the record label: it is cast in a rudimentary sonata form.

The concerto is a pleasant little work of no great distinction, with two gay and lively fast movements and a likeable, if rather superficial, slow section. To this listener its chief attraction, aside from its historical interest, is the piquant effect of a harpsichord playing with strings, oboes, and horns. The same may be said of the rondo by the "London" Bach. Mme. Roesgen-Champion plays with good style and the orchestra assists acceptably.

—N. B.

SCHUMANN: *Concerto in A minor, Opus* 54; played by Myra Hess (piano), and Symphony Orchestra, conducted by Walter Goehr. Victor set M-473, four discs, price $1.50.

■ It has been said that among Schumann's larger works none offers a more well-balanced expression of his genius than his piano concerto. Reluctant at first to write a piano concerto in the prescribed three-movement form, Schumann wrote the first movement of the present work in 1841, entitling it *Fantasia in A minor,* for piano and orchestra. Four years later he added the other two movements. In 1839, one year prior to his marriage, he wrote his wife-to-be: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos; I must plan something else." The first movement, as an independent work, as well as the completed concerto, was played by Clara Schumann for the first time in public; the events occurring in 1841 and 1845 respectively.

Schumann's genius is evidenced on almost every page of the brilliant first movement, in the lilting grace of the intermezzo, and in the stirring finale. The work is representative of the best of the Romantic period. Because of its individual tonal coloring, its poetic sentiment and tender beauty, the listener is perhaps unaware that the polyphony of the concerto owed much to the composer's study and admiration of the music of Bach. The influence of the older musician upon so many who followed is often overlooked, but Bach was fountainhead to more than one of the great geniuses who came after him.

Myra Hess' artistry is one of the most treasurable variety. No one, I am tempted to say, plays this concerto quite as well as she; but perhaps it would be fairer to say no one does greater justice to its poetry. Miss Hess is a poet of the keyboard, a deft and exquisite tonalist. Her phrasing and her timing are the precious attributes of a highly gifted artist; in them, as more than one person has said, there are "half a life-time's lessons" to be learned. How exquisitely she times the intermezzo; one observes that Goehr permits the pianist to set the pace, even the style. One does not quickly outgrow music like this when an artist of Miss Hess' calibre performs it for us. Having been completely captivated by the performance, and completely satisfied with the recording, I recommend it to the attention of my readers. The Cortot performance of the concerto is undeniably a fine one, but Miss Hess is the ideal artist for the work.

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If the reader does not wish to replace an earlier recording of this work, I most assuredly recommend that he does not listen to this set.

—P. H. R.

Chamber Music

BEETHOVEN: *Quartet in E flat major* (after *Quintet, Op.* 16); played by E. Robert Schmitz, pianist, and members of the Roth Quartet. Columbia Set No. 348, 4 discs, price $6.

■ Beethoven's *Quintet* for piano, oboe, clarinet, horn, and bassoon, Op. 16, seems to have been patterned after Mozart's quintet in the same key for the same unusual combination of instruments (K. 452). Common to both works are a grave introduction, a slow movement in B flat, a final rondo, and the absence of a minuet. But, though Beethoven's composition is an early work, the material with which he filled the Mozartean mold is almost wholly individual, bearing the characteristic stamp of the younger master. The definitely masculine shape of the melodies, the wide-flung arabesques for the piano, the bold modulations mark the growing titan. Little seems to have been lost in the process of changing the quintet into a quartet for piano and strings. Beethoven himself made the arrangement; and one misses the wind instruments only in a few passages where the sharply differentiated timbres of the winds are needed to keep the individual lines distinct.

This attractive work, whose slow movement alone would be sufficient to make it an outstanding composition of Beethoven's youth, is well played by Mr. Schmitz and three members of the Roth Quartet. Aside from a tendency on the part of the pianist to dominate the ensemble in some passages where he should blend with it, and some unwarranted accents in the piano part during the last movement, the performance is smooth, rhythmically alive, and well integrated. The impression that the piano occasionally overwhelms the strings may be due to the otherwise good recording. The quartet occupies seven sides; the last side offers the minuet from Haydn's *String Quartet in D, Op.* 76, *No.* 5.

—N. B.

* * *

HINDEMITH: *Quartet No.* 3, *Op.* 22; played by the Coolidge Quartet. Victor Set M-524, 3 discs, price $5.

■ This quartet was written in 1921,* when Hindemith, together with other prominent central - European composers, was in the throes of atonality. The adventurous music-lover should not be frightened away by this fearful word, because, although the work is full of what may by ordinary standards be called dissonance, it is seldom dissonance of the harsh or grating type. The independent voices flow along in varied and vital rhythms; and while there are no discernible harmonic resting-places, an impression of logical and satisfying form is conveyed by the skillful treatment of interesting motives. Hindemith, formerly violist of the Amar Quartet, is thoroughly at home in the string-quartet medium; and he has succeeded here, despite what most of us would consider the handicap of atonality, in composing a frequently engrossing and evocative quartet.

There are five short movements: a slow *fugato;* a rapid section whose energetic rhythms recall Stravinskian rites; a calm third movement, in which the muted strings paint an atmospheric picture; and a short, rather wild fourth part introducing the final rondo, which is an easygoing movement whose principal theme is accompanied by a Bachian counter-subject. The Coolidges play the work with finesse, polished tone, and good balance. The reproduction is excellent. A recording of this quartet made years ago by the Amar group is no longer available.

Atonality today, of course, is old stuff. Hindemith, who has been called by some a Romantic at heart and by others a counterpoint-machine (there would appear to be some truth in both views), seems to have given it up some time ago. Perhaps as a result of this his latest compositions indicate growth in depth of feeling. If the companies are looking for more Hindemith to record, we should like to suggest the stirring *Trauermusik* for strings, written in memory of George V of England.

—N. B.

Keyboard

A HARPSICHORD RECITAL; played by Ralph Kirkpatrick. Musicraft Album No. 25, 6 discs, price $9.00.

■ Here is a well-assorted sheaf of pieces played in masterly fashion. Ranging from quaint conceits of Gibbons and Morley to the thunders of Bach's *Chromatic Fantasy,* the works in this album offer a brief sum-

*According to Slonimsky's invaluable *Music since* 1900, it was first performed August 1, 1921, not November 4, 1922, as the notes have it.

mary of a century and a half of harpsichord music, with seven of the greatest composers of that period represented.

Of Gibbons there are the grave *The Lord of Salisbury — His Pavin* and the well-contrasted sections of *The Queene's Command;* of Morley, the variations on a melancholy tune — *Goe from my Window.* Purcell is represented by two suites which do not seem to belong among the most distinguished products of this great master; and by *Lilliburlero,* a rollicking tune that is over almost before it has begun.

There are four fine little tone-pictures by Couperin: *Les Vergers Fleuris, Le Carillon de Cithère, Les Ombres Errantes,* and *Les Baricades Mistérieuses;* and five remarkable ones by Rameau: *La Villageoise, Le Rappel des Oiseaux, Rigaudons, Musette en Rondeau,* and the popular *Tambourin.* The Couperin pieces are delicate poems that transport one to a distant place and time, but the Rameau compositions are still vital and effective.

Bach's *Chromatic Fantasy and Fugue* is followed by two brilliant sonatas by Scarlatti — in D major (Longo 262) and A minor (Longo 429).

All these works are performed with a thorough understanding of the various styles involved, an impeccable technic, and an amazing variety of tone-color achieved by skillful registration. All of this is faithfully reproduced by splendid recording. With the exception of two of the Couperin and two of the Rameau pieces, and the Bach, none of the works in this set has been recorded before this. The Landowska version of the *Chromatic Fantasy and Fugue* is quite different from Kirkpatrick's as regards tone, recording, and interpretation. The Polish artist treats the *Fantasy* much more freely, perhaps too freely; but the result, it seems to me, is a desirable one — her performance sounds like a grand improvisation. In the fugue, on the other hand, I like Kirkpatrick's tempo much better. The two instruments, as has been said, differ widely in tone-quality. It seems to me that preference must remain largely a matter of personal taste. It is hardly likely that the rugged individualists who manufactured harpsichords in the 18th century employed methods and materials that were standardized down to the last detail; and the modern instruments differ among themselves far more than do pianos made by different manufacturers. I shall confine myself, therefore, to reporting that Kirkpatrick's instrument seems to have a cleaner, sharper tone; and that in the records under discussion Landowska's tone, perhaps

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as a result of imperfect recording, seems softer and a trifle blurred. The Musicraft surfaces here are unusually quiet.

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SCHUBERT: *Sonata in G major, Opus* 78; played by Kurt Appelbaum. Musicraft Album No. 26, 4 discs, price $6.50.

■ For some unknown reason Schubert's piano sonatas rarely appear on recital programs. This is rather difficult to understand because three or four of the sonatas are fine enough to rank with the best of the composer's chamber, orchestral, and vocal music. The charge of excessive length that is sometimes levelled against them does not really stand up under examination. In actual playing time they are no more extensive than some of Beethoven's bigger works; and the impression of length they give at their infrequent performances may usually be put down to lack of imagination on the part of the player. After all, a poor performer can make even a short work seem too long.

Opus 78 is one of the better Schubert sonatas. It is full of the lyricism characteristic of the composer and makes up for a lack of dramatic contrast by the poetic beauty of its melodies. The whole work stands on a high plane but we may single out for special mention the delicious little trio of the minuet and the captivating finale.

Mr. Appelbaum, a newcomer to record lists, displays an imaginative and sensitive approach to his task. He has a pleasant tone and a technic that, except for a measure or two in the tricky finale, seems adequate for this work. This listener would have preferred a less deliberate tempo in the first movement and a more discreet use of rubato elsewhere in the sonata. The Columbia version of this sonata made by Leff Pouishnoff for the Schubert centennial celebration (1928) is, on the whole, not as good a performance, in our opinion, and is mechanically, of course, not to be compared with the present set.

—N. B.

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BUSONI: *Two Sonatinas*: (1) *In Diem Nativitatis Christi MCMXVII* (disc 24), (2) *Ad usum infantis* (disc 23); played by Michael Zadora, pianist. Friends of Recorded Music discs, price $1.75 each.

■ Listening to these brilliant records of two of Ferruccio Busoni's five sonatinas, it is not easy to avoid the conclusion that as a creative artist their composer's time is only now at hand. Like so much of the best of Busoni's work, the exquisite *Christmas Day* 1917 *Sonatina* and the charming one he composed for Madeleine M. — the child of one of his American friends — represent the most fertile tendency in contemporaneous music. This is to say they are in the style which Busoni himself baptized as the new-classical. They not only are entirely melodic, severely contrapuntal in manner. Their interest resides entirely in the musical substance, its rhythmical and harmonic developments. "Interplays of sonorities"—that is what they are: and whatever meaning and expressivity they have reaches us entirely through the poetry of the tones, not through descriptivity or associations of ideas.

The simple, touching little Christmas Day sonatina is particularly remarkable for its exploitation of bold, oftentimes iron bell and chime-like sonorities of the piano — beautifully interpreted by Zadora — and the vitality of its rhythms. The rhythmic sequence surprisingly culminates in a prancing, jig-like passage before resuming the fluent pace of the commencement. The severely structural little piece is a curiously troubling one, with a sinister undertone which seems to record the hour of its conception. It gives one the feeling of tidings dissonantly falling from another sphere into a world of icy air and muck. It might easily represent a response to chimes heard in a time of agony. The sonatina for the child-musician also is engaging, if only for a respectful attitude towards the young person revealed by it. Unlike much music for children it makes no concession in point of substance or technique. Both are simple but sound and fine: it is as though while he was giving the child something modern in feeling which it could execute, Busoni had desired to introduce it to melodic and structural form, make it a part of sterling musical culture and elevate the *genus*.

—Paul Rosenfeld

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LISZT: *Legend No.* 2 — *St. Francis walking on the water;* played by Alfred Cortot. Victor disc, No. 15245, price $2.00.

■ Some two years ago Columbia issued a recording of Liszt's second *Legend* played by Marcel Ciampi. Victor now challenges comparison with a new version by Cortot. The music is the work of the mystic Liszt, bringing into contrast the purely physical waves (represented by an undercurrent of grumbling chromatic runs) and the spiritual

St. Francis, who will be recognized by the ecclesiastical melody and harmonies in the right hand. Liszt was supposed to have been especially fascinated by the story of his patron saint, whose picture he always kept near him. The musical result of this interest is impressive and very Lisztian, not too profound nor hard to follow, but tremendously difficult to play.

Cortot's reading is more dramatic than that of Ciampi, and he is likely to make more friends for the work than the other gentleman. The recording on this disc is likewise somewhat brighter and more incisive, though the other was quite satisfactory.

—P. M.

VICTOR'S SPECIAL LIST

■ LACK OF SPACE HAS PREVENTED DETAILED reviews of some of the releases, more especially those in Victor Connoisseur's List, which it was my privilege to compile. Since I have commented on these recordings in the brochure distributed over the counter in stores (a copy of which we will gladly have mailed to any reader who cannot obtain it from his dealer), let me briefly criticize those recordings that have not been more extensively surveyed in these pages.

Arthur Bliss' *Music for Strings* (Victor set M-464) seems to me, after several hearings, an important contemporary score. The music grows out of itself and is distinctly felt, not sought for, and is the more rewarding because it shapes itself slowly in the listener's mind. It is deftly played by the ever-reliable Adrian Boult and the B. B. C. Orchestra.

Ravel's *Le Tombeau de Couperin* is deserving of a better performance and recording than it obtains on Victor discs 21320-21. Both Victor and myself were misled by French HMV into believing that this recording, already in the Victor catalogue (discs 1150-51), was a new and up-to-date version re-recorded by Coppola *et al*, but apparently the canny Frenchmen simply relisted it under new numbers to re-establish interest in the music with Ravel's death. For those who did not buy the earlier pressing, the new one will help pad out their Ravel collection. There is room, however, for a more definitive reading of this work.

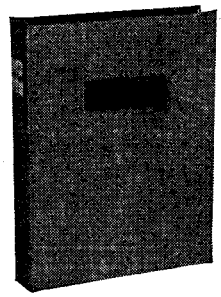
In Menuhin we find the happy interpreter of Mozart's *Violin Concerto No. 3 in G major* (Victor set M-485). Its lyrical song is happily conveyed by his finely spun tone. Menuhin does justice to the aristocracy of the music, which quality is missing in Hubermann's more exuberant playing of the work.

Menuhin's playing of the unaccompanied violin sonatas or partitas of Bach are enjoyable not alone for the scope of his musicianship but because the young artist's tone is consistently agreeable throughout. Too often the listener is made over-conscious of the technical difficulties of these highly resourceful works through arid fiddling. But not so with Menuhin, as his performances (the only ones to date) of the *First Partita in B minor* (Victor set M-487) and of the *Third Partita in E major* (Victor set M-488), will prove; for here he plays not only with admirable expressive conviction but with appropriate simplicity and strength.

The Budapest String Quartet almost says the final word for Beethoven's *Quartet in E flat, Opus 74*, absurdly nicknamed the "Harp" (Victor set M-467); at least this quartet's performance leaves one with the impression that it could hardly be bettered. If you already own the Lener set of this work, my advice is: do not hear the Budapest set and then you will not be dissatisfied with what you have.

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In his *Viola Quintet in F major, Opus* 88 (Victor set M-166), Brahms, in my estimation, wrote one of his finest chamber music works. Owning magnificent tonal fullness and contrapuntal skill, this splendid work is less persuasive in a first hearing than is the composer's other viola quintet (in G major, Opus 111 — Victor set M-184), but from the musician's point of view I believe it is much more rewarding. The Budapest String Quartet with Alfred Hobday do notable justice to the work, and the recording has been excellently accomplished.

It is almost with reluctance that one avers that the Busch Quartet-Reginald Kell recording of Brahms' eloquent and beautiful *Clarinet Quintet* (Victor set M-491) displaces the Lener-Draper set, because having lived with the older set so long and derived so many hours of enduring and exquisite pleasure from it, one unwillingly concedes that it has served its day. But time marches on, and recordings come and go. I was inclined to be critical with the first hearing of the new recording, but several re-hearings disarmed me completely; the more opulent recording, the greater dynamic subtlety of the Busch-Kell set made me conscious of elements in the music that were entirely lost in the older recording, and so I passed the latter on to a less fortunate person than myself. And I advise those of my readers who can afford it to do likewise.

Dvorak's *Quartet in A flat, Opus* 105 (Victor set M-492), is a particularly attractive work, full of the best qualities of its composer — "broadly extended song", "heartfelt warmth", inventive spontaneity and rhythmic buoyancy. The Prague Quartet, not one of the best organizations of its kind on records, is really adequate for this music, and the recording is first-rate. Grieg's one and only completed quartet (in G major, Opus 27 — Victor set M-465), is a stirring work. More of a suite than a formal quartet, it has been panned by many critics and cheered by many audiences. As the Budapest String Quartet plays it I found it quite persuasive and understood why audiences applaud it. There is a welcome respite in this type of music, with its effusive, yet honest, fervor and lyricism, which fit it ideally into an extended chamber music program.

Announced as a new recording in the Connoisseur List, Debussy's *Preludes - First Book* (Victor set M-480) turns out to be a seven-year old set. Blame for this goes to French HMV, who misled Victor last year into believing that this was a re-recording of a former set. Cortot plays these pieces with his accustomed finesse, but the recording hardly does him full justice.

In Mendelssohn's *Variations Sérieuses* (Victor discs 15173-4) and in Schumann's *Kreisleriana* (Victor set M-493), Alfred Cortot's pianistic talents are much better represented. Here this highly talented French artist is in fine form, and in turning to two highly important piano compositions, never before recorded, he earns the gratitude of all. Recording in both cases is good.

I do not believe Edwin Fischer has ever done anything for the phonograph (and this certainly covers a lot of territory) quite as admirable and fine as his performances of Schubert's two sets of *Impromptus* (Victor set M-494). I am certain the music needs no introduction to most of my readers; it owns a soothing charm, an improvisatory beauty all its own. Unconcerned with emotional complexes it is music for the idle hour, for the tired spirit.

Schumann's *Fantasia in C major* is, in my estimation, his greatest piano work. There is a drive, an impassioned fervor, a rare nobility and strength in this work that catch and hold one's attention from the opening phrase to the final bars. It is a difficult work to do full justice to in the concert hall, much less on records, where the tonal quality of the piano is not always adequately reproduced. Wilhelm Backhaus, in his performance of this work (Victor set M-463), is somewhat restrained, as though he felt the massive sonorities could not be fully exploited in a recording. One could hardly call his reading a definitive one, but that does not mean that it is not an enjoyable one.

—P. H. R.

Voice

GIORDANO: *Andrea Chenier* — Opera in 4 Acts (sung in Italian); Soloists, Chorus, and Orchestra of La Scala Theatre, Milan, conducted by Cav. Lorenzo Molajoli. Columbia set Operatic No. 21, thirteen discs, price $19.50.

■ When Giordano wrote *Andrea Chenier* the vogue for operatic melodrama of the most blood-curdling type was at its height. Only a half-dozen years before, Mascagni had taken Italy by storm with his melodramatically violent *Cavalleria*, and Giordano belongs to that group of composers who sprang into fame by pursuing Mascagni's methods of workmanship. *Chenier* made its appearance at Milan in 1896, scoring an immediate success. Subsequently it went the

rounds of the Italian opera houses. Regarded by most critics as Giordano's best score, it undeniably displays his individual style as well as any other of his many operas. Giordano had a decided flare for melody of the typically objective Italian genre, and an awareness of dramatic effects which are, to be sure, of the most obvious type. Tricks for extorting aplause were indulged in by most of his contemporaries; and Giordano cannot be blamed for resorting to such theatricalisms. At crucial points of his dramas he inevitably supplies his singers with liberally and conspicuously high-noted phrases, surefire in provoking demonstrations from an audience.

The story of *Chenier* need hardly concern us here; we feel certain our readers are familiar with it. It is included in the Victor Book of the Opera. Andrea Chenier (1762-1794) was a French poet and revolutionist, who, becoming alarmed at the excesses of the rebellion, offended Robespierre and subsequently paid with his life just three days before the close of the Reign of Terror. Whether or not the opera plot is based on fact we cannot say. *Andrea Chenier* is definitely an opera that requires first-rate singers, otherwise its production is apt to fall quite flat.

The present performance of *Chenier*, emanating from the famous La Scala, hardly does justice to that famous edifice of song. None of the principals would be termed, even in Italy, great singers. True, Galeffi was a splendid artist in his day but one has the feeling that that day had passed when he made these records. The spirit of the performance is there, for Molajoli can be relied upon to provide the essential orchestral precision, and the chorus and orchestra of La Scala are always dependable.

The main members of cast are as follows: Chenier — Luigi Marini; Maddalena — Lina Bruna Rasa; Gerard—Carlo Galeffi; Maddelon and La Contessa—Anna Masetti Bassi.

The recording is satisfactory.

—P. G.

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FAURE: *En prière; Noël, Op.* 43; sung by Georges Thill, tenor, with piano accompaniment by Maurice Faure. Ten-inch Columbia disc, No. 4218-M, price $1.00.

■ Fauré's songs are being rather extensively recorded in France these days, and it is always a cause for rejoicing when the domestic companies see fit to repress a couple of them. George Thill's selections on this disc may not represent the composer at his greatest, but they bear the unmistakable stamp of his genius and will repay acquaintance. Both are appropriate to the season, especially *Noël,* and they make a pleasant change from the usual threadbare Christmas repertoire. Both are essentially simple songs, *En prière* a prayer with a text by Stephen Bordese, and *Noël* a setting of Victor Wilder.

Thill sings in his customary frank and open style, and the accompaniments of Maurice Faure are well in the picture. *En prière* has also been recorded by Panzera (HMV DA 4887), whose warmer and more covered voice some will find better suited to the song.

—P. M.

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REGER: *Waldeinsamkeit, Op.* 76, *No.* 3; *Zum Schlafen, Op.* 76, *No.* 59; BRAHMS: *Feldeinsamkeit, Op.* 86, *No.* 2; sung by Maria Müller, soprano, with piano accompaniments by Ivor Newton. Victor disc, No. 15218, price $2.00.

■ To most Americans, I suppose, Max Reger is simply the composer of *Mariä Wiegenlied.* It is a pleasure, therefore, to welcome a disc which brings us two more of his songs — and to be able to say that they are in every way as charming and as disarmingly melodious (for all their unexpected intervals) as that famous lullaby. Both are from the same Op. 76, *Zum Schlafen* bearing the staggering number of 59 — which fact might be taken as a suggestion by the recorders. *Waldeinsamkeit* is the song of a maiden who was surprised by her lover in the woods where only the blackbird could witness their kisses. *Zum Schlafen* is another cradle song with so haunting a lilt that one wonders how it can possibly have escaped universal popularity. The mother tells little Gretel that if she will be good and listen to the song of the golden bird in the pear tree she will have a golden dream.

Brahms' *Feldeinsamkeit* is, of course, no stranger. So beautifully does the melody express the languor of one who lies in the fields on a long summer day, that it is amusing to recall how the poet, Hermann Allmer, dismissed Brahms' setting of his verse as being inappropriate, praising at its expense that of the now forgotten Focken.

Maria Müller, once of the Metropolitan Opera, thus makes her Victor debut as a lieder singer. Her voice is naturally an unusually sympathetic one, though it emerges here rather brittle in quality and not quite free in the upper reaches. Her approach to the songs is both sincere and intelligent, though she has not the infinite poise which

a Gerhardt could bring to *Feldeinsamkeit.* A comparison of her *Waldeinsamkeit* with an aging disc by Ursula Van Diemen (HMV EG 813) reveals vastly improved recording, but a less capivating performance. In *Zum Schlafen* she has competition from Elisabeth Schumann (HMV DA 1619) whose infectious imagination makes Müller's singing seem a little flat. On the credit side, however, Müller has the excellent piano accompaniments of Ivor Newton, while Schumann sings to a somewhat overweighted orchestra.

—P. M.

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SCHUBERT: *Frühlingstraum (Die Winterreise, No.* 11); *Gretchen am Spinnrade, Op.* 2; sung by Hertha Glatz, contralto, with piano accompaniment by Franz Rupp. Victor disc, No. 15247, price $2.00.

■ Hertha Glatz is a newcomer in America, but she has already sung with marked success in the Chicago opera as well as in concert and on the air. She has a good reputation abroad, I understand, as a lieder singer, especially in the songs of Schubert — hence the selections for her recording debut. The voice seems to be a warm and ample contralto (though in this day of amplification one hesitates to speak of size on the evidence of a record) and she is obviously a singer of taste and refinement. Still not in the prime of either her voice or her artistic capacity, her singing would nevertheless hardly be characterized as immature.

It is unfortunate under the circumstances to make comparisons, but the Victor catalogue still lists a *Frühlingstraum* by Gerhardt, and *Gretchen am Spinnrade* seems to be the test which every recording lieder singer sets herself. Two things may be held against the former selection — that it is part of a cycle, and loses something of its meaning when taken by itself, and that properly it should be sung by a man. In the case of Gerhardt I am willing to waive these objections, as well as the thin recording, but with Hertha Glatz I am not so sure. The younger lady is by no means so successful in probing the depths of the poem-in-music: the treatment of the one line, *Nun sitz' ich hier alleine,* will illustrate what I mean.

As for *Gretchen,* this new version is at the opposite pole from the almost virginal singing of Elisabeth Schumann in her recent Schubert album. There is a little too much emotionalizing: what should have been done by vocal color and sheer musical impact is here attempted by means of mildly Italianate dramatizing. We may expect good things of Hertha Glatz, but let us hope she will branch further off from the familiar repertoire. The accompaniments are played by Franz Rupp, which is to say they are superlative. The recording has the best balance between voice and piano as yet achieved in the domestic Victor studios.

—P. M.

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WEBER: *Oberon — Ozean, du Ungeheuer;* sung by Kirsten Flagstad, soprano, with the Philadelphia Orchestra, directed by Eugene Ormandy. Victor disc, No. 15244, price $2.00.

■ This great aria, as it occurs in *Oberon,* is one of the most thrilling moments in music. If Weber had written nothing more than the expanding chords with which it opens he would still have ranked with the great ones of opera, but he was able to sustain this lofty inspiration to the end. In the sweeping declamation of the *scena* is the germ of Wagnerism — to say nothing of the foreshadowing in the orchestra of one of Wagner's actual motives — and indeed its eloquence is equal to anything in Wagner. From the singer it makes even greater demands, and few sopranos are ever able to cope with it. It requires a voice of the very first rank, a breadth of style known only to the annointed few, a real sense of drama, and the ability to transmit this sense into the sound of the voice.

Of course Mme. Flagstad is today the number one singer in most of these requirements. There are few to dispute her claim to the most perfect vocal mechanism among dramatic sopranos of our time, and she is a musician to rank with the best of our instrumentalists. Except for the low notes, which are singularly deficient, hers is the perfect voice for this music — surely nothing she has done on discs shows to better advantage the splendor of her high register. Only a little more personal warmth and all would be perfect: as it is the performance is about as near to the ultimate as we are ever likely to hear. Certainly no previous recording of the music has ever benefited so greatly from magnificent orchestral support. Those who cherish Lotte Lehmann's more vital singing will not want to give her older record up, but may quite possibly want this disc too.

—P. M.

LEONCAVALLO: *I Pagliacci — Prologo;* sung by Igor Gorin with orchestra, direction Wilfred Pelletier. Victor disc 4409, 10-inch, price $1.00.

■ Igor Gorin is naturally endowed with a fine, masculine voice, but he hardly does justice to himself in his singing here. For he not only spreads his tones occasionally but pushes them to the detriment of their natural timbre, steadiness and pitch.

The impression gained from this record is that the performance is sought after rather than felt, as though Mr. Gorin were over-anxious to present an individual interpretation. This could be all to the good, but the singer's dramatic excesses are, with their abuse of tradition, neither in good taste nor artistically impressive, but suggestive rather of the influence of Hollywood. This young baritone's first recordings of Russian folk songs promised much more than his later recordings have given us. Judging from the excessive vibrato here, one has the feeling that his voice was unconditionally pushed.

—P. G.

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A LIEDER RECITAL, by Karl Erb. Victor set M-501, price $6.50. See page 320.

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SCHUBERT: *A Schubert Recital,* sung by Elisabeth Schumann. Victor set M-497, price $10.00. See page 321.

SPECIAL NOTE

Owing to space limitations it is necessary to hold over several reviews until next month. Among these are the reviews of the *Brahms' Song Album* made by Kipnis (originally released as a society issue) (Victor set M-522); Ninon Vallin's highly interesting collection of *Peruvian Indian Melodies* (Col. discs 4219-20-M); the collection of Alec Templeton's *Musical Impressions, Satires and Improvisations* (issued by The Gramophone Shop); Maurice Evans' splendid recitations from *Hamlet;* a *Bach Organ Recital* played by E. Power Biggs (Tetrachord Records); and Jascha Heifetz's excellent recording of Sarasate's *Zigeunerweiser, Op.* 20, *No.* 1, recorded domestically for the first time with orchestral background (Victor disc 15246).

Editorial Notes

■ THIS MONTH WE ARE PLEASED TO PRESENT the autographed picture of that much admired artist, Mme. Lotte Lehmann. We have had occasion to refer to Mme. Lehmann in our pages in the course of the past six months, and we had hoped to present this picture of her before this but circumstances did not permit.

Mme. Lehmann has just published an autobiography, which she calls *Midway in my Song* (Bobbs-Merrill Co. New York.) This book unusually well written, gives us her life story from her early childhood up to recently. Her father, a small town bookkeeper, wanted his daughter to be a schoolteacher or a stenographer, but she was desirous of becoming a singer. Her climb to stardom was gradual, she did not rise to fame overnight; instead she worked her way slowly but surely through small parts into the recognition accorded to a prima donna. Highly regarded and greatly admired in her native Germany and in Austria before she sang in England and America, it was not until she appeared at the London Covent Garden during the season of 1923 that she attained international fame.

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We are happy to announce the winners of our Chamber Music Contest — "Twelve Works to Form the Nucleus of a Library of Recorded Chamber Music." First Prize goes to Mr. Lawton B. Kline, a university teacher of Reno, Nevada; and Second Prize to Mr. G. W. Baxter, a clerk of Tulsa, Oklahoma. The winning lists will be printed next month.

RECORD SALES AND EXCHANGES

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SWING MUSIC NOTES

(*Continued from Page* 325)

ton, Tab Smith and Clarence Profit among others. Albert Ammons will play as relief pianist during interludes. But the real novelty of the place will be that everything — meals and drinks included — will be moderately priced. The Café opens early in January.

Edith Wright is leaving Tommy Dorsey's band and he is now in the market for a new vocalist. Do I hear some sighs of relief or some exclamations of "At last!"?

A special Bix Beiderbecke Album is shortly to be released by Vocalion. It will consist of five ten-inch records — all repressings from the original Okeh and Columbia recordings. They have long since been cut-out and the originals are now collectors' items. The titles: *Sweet Sue, China Boy, For No Reason At All in C, Mississippi Mud, Crying All Day, Take Your Tomorrow, Thou Swell, Louisiana, Goose Pimples,* and *Royal Garden Blues.*

Following up its successful Bob Crosby Album, Decca is planning a Count Basie Album which should certainly be no less successful.

Record Collectors' Corner . . . .

AN EVENING IN STOCKHOLM

George C. Leslie

THROUGH THE KINDNESS OF THE PRESIDENT of the National Federation of Gramophone Societies in England I was in touch with several noted collectors on the continent. Of my first evening thus spent I will try to tell briefly in the following.

Stockholm, sometimes called the Venice of the north, is as we all know one of the most beautiful cities to be found anywhere. Her physical beauties and also her artistic standards are of a superior order.

Record-collectors are not easy to ferret out; it was therefore a stroke of good fortune when Mr. Carl Brunn, one of Sweden's foremost collectors, invited me to spend an evening at his home. Mr. Bruun is just twenty-eight years old and when not occupied with record-collecting his profession is criminology. He started collecting about 1926 and today his collection numbers 1300 records (about 250 G & T's and Pre-Dogs, a few Victors, no cylinders), all filed in cabinets where they can be easily located! Most European collectors specialize and Mr. Bruun is no exception. First — Caruso; second — recordings from Verdi's operas; third — records (originals!) from a gramophone concert held at the Royal Palace in Stockholm in 1903; and fourth— Scandinavian duets on the earliest G&T records. His favorite singers are 1 — Michailova, 2 — Galli-Curci, 3 — Giannini; and places 1, 2 and 3 are allotted to Caruso on the male side. His favorite tune is the finale of the first act of *La Traviata,* and his pet hate is the *Abendstern* from *Tannhäuser* with possibly *Connais-tu le pays* as a runner up. Of favorite records his two choices are the Caruso - Gadski duet from *Aida*: *La fatal pietra,* and Giannini's recording of *In quelle trine morbide* from *Manon Lescaut.*

Mr. Bruun's collection is doubly interesting to a visitor because of its wide range of material and its historical importance in the field of recorded Scandinavian singers. Here, we all think that the north countries have appeared on the musical horizon only recently. Well, oddly enough neither Scandinavia nor America has to take a back seat when great singers of the golden age are mentioned. Of the many artists heard I found the voice of Anna Hellstrom, soprano, Oscar Bergstrom, baritone, Torsten Lennartson, tenor, and of course that fine baritone who at the age of 70 celebrated his birthday (on Nov. 6 of this year) by singing the Count in *Nozze di Figaro,* John Forsell. This last artist was brought over for the 1909-10 season at the Met. He made his debut as Telramund and had a few famous words with a Mr. T. and left. His Don Giovanni is considered one the finest, and his records show that he was a very sensitive and intelligent musician. Also occupying a prominent place is our own Gerry Farrar who is represented by several of her 1904 to 1906 Berlin recordings as well as many of her American ones. (P. S. I came home with *Letzte Rose.*)

The records which Mr. Bruun considers the gems of his collection are:

1) Chaliapine — *Life for the Gzar* — Original G&T 22892, a 1901 recording and possibly the only existing copy.

2) Caruso — *Iris* 52368.

3) Boronat—*Rigoletto, Caro nome* 53348.

4) Joachim—Brahms: *Hungarian Dance* No. 1-047907.

5) Boninsegna — Vallis *Aida* 054044.

6) Adams—*Jewel Song,* Columbia 1234.

To this list, which gives some idea of how completely he has covered the earliest period of recording, could be added many more interesting and unique records. He also has one of the Caruso Pathés.

The hour was getting late and it was with reluctance that I said "Au revoir" and with *Letzte Rose* under my arm started back to the hotel.

In the Popular Vein

Horace Van Norman

Standard Popular

AAAA—*You That I Loved,* and *You're So Desirable.* Ray Noble and his Orchestra. Brunswick 8262.

■ These are brand new Noble tunes, performed here by Noble himself in an ultra-Nobleish manner. Noble's tunes are always good for the long pull so you'll probably be hearing a lot more of them six months from now than you will just at present. *You're So Desirable* begins with a statement of the theme by piano in the bass, precisely as *The Very Thought of You* and so many other of his best records have done. It is by now a very definite mannerism of Noble's but one that never loses its appeal in this sort of archtypical Noble tune. Both sides are handled in a smooth-as-silk style that is soothing to the ear while avoiding the saccharine blatancies of the Kaye-Lombardo-Barron school.

AAA — *Day After Day,* and *Prelude to a Kiss.* Richard Himber and his Rhythmic Pyramids Orchestra. Victor 26106.

■ These two are blessedly free from the "Rhythmic Pyramids" that Himber so proudly adorns most of his arrangements with these days. If there ever was an annoying device when used to excess, this is it, and Himber is to be congratulated upon not marring the effectiveness of these two fine arrangements with any such flim-flam. Both numbers here are exceptionally attractive, the former more or less by derivation from Dvorak, while the latter is the best Ellington tune in recent months, with Himber doing an excellent job of simulating the Ellington manner for this one side. Incidentally, of all dance bands, Ellington's is at once the most individual and the most difficult to imitate. Himber does not attempt to do this, but rather to suggest some of the band's more salient characteristics and in this he is eminently successful.

AAA — *Deep In a Dream,* and *When Paw Was Courtin' Maw.* Kay Kyser and his Orchestra. Brunswick 8267.

Record Buyers' Guide

OF THE NATION'S MOST RELIABLE DEALERS

LOS ANGELES, Cal.
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730 West 7th Street

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Bloomfield Music Shop
523 — 13 Street, N. W.

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CHICAGO, Illinois
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INDIANAPOLIS, Indiana
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BOSTON, Massachusetts
M. Steinert & Sons
162 Boylston Street
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MINNEAPOLIS, Minnesota
Paul A. Schmitt Music Co.
77 South 8th Street

KANSAS CITY, Missouri
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1217 Walnut Street

ST. LOUIS, Missouri
Aeolian Company of Missouri
1004 Olive Street

(*Continued on Inside Back Cover*)

■ Of all songwriters who have come on the scene in the past year or so, Jimmy Van Heusen seems to us by far the most promising. Every number which he has published so far has been distinctive in one way or another and *Deep In a Dream*, the newest, is one of the best of them. Many excellent tunes have received pretty shabby treatment at the hands of the reigning favorites among recording bands of late, and Van Heusen has had more than his share of "dog" recordings, but this one is a thoroughly satisfactory, if far from brilliant, job. The thing about Kyser is that he can usually bring himself to do a first-rate piece of work if he appears to feel that the tune deserves it. This is a tune he couldn't help liking. Result: good record.

AAA—*Jeepers Creepers*, and *Say It With a Kiss*. Gene Krupa and his Orchestra. Brunswick 8280.

■ As confidently predicted in this column some months ago, the team of Johnny Mercer and Harry Warren is now firmly entrenched as the ace song-writing combination of Hollywood. Both are incredibly prolific in ideas, both write with amazing facility, and, from all appearances, they work together with the utmost congeniality. These two are from a current film for which they have provided the score, *Going Places*, and are as unlike each other as two numbers could well be, and for this reason serve to demonstrate the versatility of their writers. *Jeepers Creepers* is one of those crazy jingles that simply will not allow themselves to be dislodged from your memory, once you hear them. You may not like it but you certainly won't be permitted to forget it. *Say It With a Kiss* is one of the season's better ballads. The increasingly excellent Krupa band does nicely on both.

AA — *September Song*, and *The Scars*. Walter Huston. Orchestra conducted by Maurice de Abravanel. Brunswick 8272.

■ Here is one of the record curiosa of the season, just as the production from which it is taken, *Knickerbocker Holiday*, is one of the curiosa of the Broadway theatrical season. It is not for us to venture an opinion (in public, at least) as to the merits of the production, but as for the score, we consider it about the most thoroughly pallid, uninspired stuff we've ever listened to inside a theatre. It is erudite but dull, musicianly but totally unsuited to its theme, and any one of a dozen native American composers could have done an infinitely superior job to Mr. Kurt Weill on an assignment of the sort. However, the theatrical critics on the New York dailies praised it to a man, so I must be mistaken about it. To speak of Walter Huston's vocal attainments as modest would be a rank overstatement. He does, however, do considerable with the one number in the score that has a certain amount of charm, *September Song*. On the record, however, most of the charm is dissipated, and one merely becomes the more conscious of his vocal limitations.

Hot Jazz

AAAA—*Topsy*, and *Smoke House Rhythm*. Benny Goodman and his Orchestra. Victor 26107.

■ Two killers of the very first rank. There is virtually nothing that one can say about a record like this which hasn't already been said many times about other records by the same band and of the same type. Despite occasional, if insignificant, changes in personnel, the band continues to advance, which is just as well if it intends to keep ahead of Art Shaw who is now giving Goodman the first real competition he has yet had to encounter. In any case, as long as Goodman can turn out discs like this one with a fair degree of consistency, he'll be able to hold his own, at least.

AAA—*Down Home Jump*, and *Rock Hill Special*. Lionel Hampton and His Orchestra. Victor 26114.

■ These two are principally vehicles for the fantastic virtuosity of Lionel Hampton on piano and vibraphone, respectively. The band is a thoroughly fine one and when given a chance, as it has amply on other recordings, does itself proud, but this is almost entirely Hampton, even to the numbers themselves, which are credited to him on the label. His piano work, of course, is just his vibraphone technique transferred to the piano keyboard, but it's still fascinating and his vibraphone work is unapproachable, as always.

AAA—*Sweet Sue-Just You*, and *Tin Roof Blues*. Tommy Dorsey and his Orchestra. Victor 26105.

■ *Sweet Sue* is another arrangement in the by-now-famous Marie manner. Nothing succeeds like success and Dorsey does well to continue repeating the formula of this tremendously popular recording as often as his public will allow him to, which is plenty, from all appearances. Incidentally, the most effective number in the current Cole Porter show, *Leave It To Me*, is *From Now On*, which, as presented in the production, utilizes this idea with a great deal of wit and ingenuity.

OTHER CURRENT POPULAR RECORDINGS OF MERIT

AAA—*What Is This Thing Called Love?* and *Yesterdays*. Artie Shaw and his Orch. Bluebird B-10001.

AAA—*They Say*, and *I Go For That*. Mildred Bailey and her Orch. Vocalion 4548.

AAA—*Help Me*, and *Without You*. Edgar Hayes and his Orch. Decca 2193.

AAA — *When the Sun Sets Down South*, and *Blackstick*. Sidney "Pops" Bechet with Noble Sissle's Swingsters. Decca 2129.

Columbia Broadcasting System Enters Home Record Field

On December 17, William S. Paley, President of the Columbia Broadcasting System announced his company's purchase of the American Record Corporation from Consolidated Film Industries, Inc. An interesting aspect of the purchase is that the Columbia Phonograph Company, one of the American Record Corporation subsidiaries, some years ago was the owner of the Columbia Broadcasting System. Through the acquisition the Columbia Broadcasting System takes over the manufacture and distribution not only of Columbia phonograph records but also of Brunswick, Vocalian and other well known labels.

"Within a few weeks", Mr. Paley said, "we hope to know enough about the details of the new company to issue statements covering general policies and the personnel who will be in charge. Our primary purpose will be to find new patterns for both serious and popular music which will give the greatest enjoyment to the public. We plan to accelerate record sales both by vigorous business management and by innovations in the production and marketing of records. Special interest will be paid to the field of education."

Record Buyers Guide

(*Continued from Page* 305)

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118 East 14th Street

NEW YORK CITY
Center Music Store
RCA Bldg., Rockefeller Center

NEW YORK CITY
Commodore Music Shop
144 East 42nd Street, near Lexington Ave.

NEW YORK CITY
Mortimer H. Fogel
118 Liberty Street

NEW YORK CITY
The Gramophone Shop
18 East 48th Street

NEW YORK CITY
Haynes - Griffin
373 Madison Avenue, at 46th St.

NEW YORK CITY
Liberty Music Shop
450 Madison Avenue, at 50th St.

NEW YORK CITY
G. Schirmer, Inc.
3 East 43rd Street

NEW YORK CITY
New York Band Instrument Co.
111 East 14th Street
1166 Sixth Avenue
Brooklyn . . . 25 Flatbush Avenue

NEW YORK CITY
Rabson's Record Shop
100 West 56th Street

NEW YORK CITY
Harry Sultan's Record Shop
26 East 23rd Street

NEW YORK CITY
The Elaine Music Shop
8 East 46th Street (one flight up)

NEW YORK CITY
Vesey Music Shop
50 Church Street

RICHMOND HILL, N. Y.
International Records Agency
P. O. Box 171 (Mail orders only)

CINCINNATI, Ohio
The Willis Music Co.,
137 West 4th Street

CLEVELAND, Ohio
G. Schirmer Music Co.
43 - 45 The Arcade

PHILADELPHIA, Pa.
H. Royer Smith Co.
10th and Walnut Streets

PHILADELPHIA, Pa.
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247 South 15th Street

PITTSBURGH, Pa.
C. C. Mellor Co.
604 Wood Street

READING, Pa.
W i t t i c h ' s
635 Penn Street

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Galparin Music Co.
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J. B. Bradford Piano Co.
715 N. Broadway

MILWAUKEE, Wis.
Helen Gunnis Record Shop
226 East Mason Street

LONDON, W. C. 2, England
Rimington, Van Wyck, Ltd.
42/43 Cranborn Street

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* * * * *

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